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Sir Bernard Eckstein Collections

CATALOGUE

OF

**THE IMPORTANT COLLECTION OF
CONTINENTAL PORCELAIN AND POTTERY**

FIRST DAY'S SALE

Monday, 30th May, 1949

AT ELEVEN O'CLOCK PRECISELY

The Property of the late Sir Bernard Eckstein, BT.

[SOLD BY ORDER OF THE EXECUTORS]

FAIENCE AND MAJOLICA

1 A HANAU FAIENCE TANKARD of unusually small size, with spirally moulded globular body, horizontally ribbed tall neck with cupped and lipped mouth rim, the rope-twisted handle picked out in blue, the whole painted with panels and conventional designs of flowers also in blue, silver-gilt mounts, the cover chiselled with the Agnus Dei and floral border, 6½ in., *pseudo Caduceus mark in blue, mounts by Elias Adam, Augsburg, early 18th Century*

** A very similar but larger tankard is illustrated in the catalogue of the Faience Exhibition, Frankfurt on Main, May-July, 1925, pl. 26, no. 288. See also Riesebieter, fig. 15, and Stohr, *Deutsche Fayencen*, fig. 23 and 24.

2 A DELFT DORÉ GARNITURE of three quadrangular baluster vases and covers and a pair of beakers, painted with panels of rustic scenes and men fishing in colours and in puce, bordered by formal red scroll and trellis work, all with double leaf scroll handles, 11½ in. and 12½ in., *crossed swords mark in red*

3 A PAIR OF FAIENCE TRAYS of rectangular form, decorated in blue in Moustiers style with a Bérainesque design of 'singerie', dogs, cockatoos, sphinxes and masks amidst conventional festoons, formal trellis and scroll borders on the rim and the foot, silver mounts with double handles, $11\frac{1}{2}$ in. (cf. *Hannover*, fig. 350, p. 299) 2

4 A LARGE "PALISSY-WARE" DISH of oval shape, decorated in relief in the centre with a fish on an oval "island", surrounded by an eel and two other fish on a "water" ground, the blue border similarly moulded with flowers, shells, frogs and a lizard in green, yellow, cream and aubergine glazes, the underside with a mottled manganese and blue glaze, 20in., *School of Palissy, Avon, Nr. Fontainebleau, early 17th Century*

** A somewhat similar dish in the Louvre is illustrated in colours by Mlle. Ballot in *La Céramique Française*, 1924, fig. 27.

See also Delange, *L'Oeuvre de Bernard Palissy* and Tainturier, *Les Terres Emailées de Bernard Palissy*.

5 ANOTHER "PALISSY-WARE" OVAL DISH similarly moulded in high relief, with a sinuous snake on a central "island" with fish, shells and a frog in the water surround, the deep everted border also moulded in relief with aquatic and other plants, molluscs, crustaceans, insects, lizards, frogs and other reptiles, in shades of green, aubergine, blue, cream and yellow, the underside with mottling similar to the preceding, $20\frac{1}{2}$ in., *School of Palissy, Avon, Nr. Fontainebleau, early 17th Century*

** Solon illustrates in colours a similar "rustiques figulines" dish, *French Faience*, pl. 4, another in the Musée de Cluny is illustrated by Hannover, p. 176, no. 190. See also Ballot, *op. cited above*, figs. 28 and 29.

[See ILLUSTRATION, PLATE I]

6 A PAIR OF SAVONA BUSTS OF CHILDREN, in white, each with its head turned to one side, with short curly hair and chubby cheeks, 7in.; on oval gilt-wood stands 4

** From the John Edward Taylor Collection (no. 278).
From the Brook House Collection.

7 A CASTEL DURANTE PORTRAIT DISH of a young girl, full face, eyes downcast, giving the face a tranquil expression, wearing a blue head-dress and pendant jewel on her forehead, green scarf round her shoulders, ribbon label inscribed in blue "CATERINA BELL (A)" on a blue ground, $8\frac{1}{2}$ in., *School of Pellipario*

8 AN URBINO DISH of shallow tazza form, painted over the entire surface with the story of Marius Curtius about to leap into the chasm, a group of figures to one side and architectural ruins in the background, $10\frac{1}{2}$ in., circa 1540/50

9 A FINELY PAINTED URBINO TAZZA with a group of five river gods in the foreground, all bearded and with orange cloaks, each with an upturned jar of water, a sixth figure on a craggy ledge above and Jupiter astride his eagle in the sky, the palette predominated by a brilliant blue, $10\frac{3}{4}$ in., *school of Pellipario*; and another, slightly larger, with the Adoration of the Magi, the underside with an inscription and date 1542, $11\frac{1}{4}$ in. 2

** For the work of Pellipario and his son Guido Durantino see Rackham, *Burlington Magazine*, March, 1935 and January, 1944.

10 A WELL-PAINTED LARGE URBINO DISH, by *Fra. Xanto Avelli da Rovigo*, signed in full and dated 1531, painted with a scene from Ariosto's "*Orlando Furioso*", Canto IV, Stanza 46, with Ruggiero mounted on the flying hyppogryph between architectural columns, a well balanced scene of figures below, a walled city and mountains in the distance, 17 $\frac{3}{4}$ in., 1531

** Many fine plates of this period and by this painter are illustrated by Ballardini, *Corpus della Maiolica Italiana*, vol. II.

Ariosto traces the descent of his patrons the Este, from Ruggiero, a character in his epic. The inscription on the back roughly translated reads: "Roger, armed, upon the hyppogryph, the ancestor of the Este line which is and always was guilty of every loathsome vice". *Orlando Furioso* was first published in 1516.

[See ILLUSTRATION, PLATE II]

SÈVRES AND OTHER FRENCH PORCELAIN

11 A SÈVRES YELLOW-GROUND CABARET painted within richly burnished gold panels with putti playing with amatory trophies, the bright yellow ground enriched with gilt floral sprays and festoons and the cypher "N P", comprising:—Teapot and Cover, Sucrier and Cover, Milk Jug, Teapoy, and rectangular Tray with highly gilt double scroll handles, *painter's marks Fontaine and Boulanger*, date letter for 1775

7

12 A SÈVRES PART CABARET with a narrow band painted with a floral meander, between matt blue bands and richly burnished line borders, comprising:—Sucrier and Cover, Coffee Can and Saucer and lobed Plateau, *painter's mark Guillaume Noel*, 1788; and a set of four Sèvres Cups with festoons of flowers and classic urns in colours on a white ground

9

13 A SÈVRES COFFEE CAN and Saucer painted with vignettes of rustic lovers on a band of green ribbon stripes, the ground of puce and gold "oeil-de-perdrix", *painter's mark Leandre*, date letter 1780; and an ormolu-mounted Saucer painted by *Dodin*, with cupid in a chariot being drawn by a butterfly, gilt rocaille and festoon border, date letter for 1775

3

14 A PAIR OF SÈVRES LARGE DISHES of lobed oval shape, with pierced and fan moulded handles outlined in blue and gold, painted in colours with sprays of flowers and fruit on a white ground, by *Thevenet sen.*, date letter for 1771, 17 $\frac{1}{2}$ in. and another Dish of the same form, but with deep apple-green borders decorated with two richly burnished panels of flowers and a large bouquet in the centre, 17 $\frac{1}{2}$ in., date letter for 1772

3

15 A SÈVRES SUCRIER AND COVER, the latter with gilt fruit knob, painted within richly gilt panels with somewhat defeated-looking soldiers and rustic figures, on a "bleu-de-roi" ground, burnished gold floral scroll borders, 3 $\frac{1}{2}$ in.

2

16 A PAIR OF TURQUOISE VASES of so-called "vase flacon à mouchoirs" form, the necks with white spiral gadrooning on a turquoise ground, the oviform turquoise bodies with white and gilt striped drapery festoons, mushroom covers matching the necks, 9 $\frac{3}{8}$ in. (*cf. Troude, "Choix de Modeles"*, pl. 95)

4

17 A SÈVRES CABARET painted on a white ground with bouquets and sprays of flowers in colours, within blue "water motif" intertwined scrolls, comprising:—Sucrier and Cover, Milk Jug with rustic handle, two Cups and cinquefoil Saucers, and a Plateau, *date letter for 1764* 8

18 A "ROSE POMPADOUR" DISH of oval shape, with elaborately pierced white trellis borders intertwined with double ribbon bands in pink, the centre with slight flower sprigs within similar dentate "rose Pomapdour" outline, 12in.; and an Ecuelle and Cover, with richly burnished leaf handles and fruit knob, painted with panels of baskets of flowers, forget-me-not festoons and pendant floral chains, 6½in. 3

19 A SÈVRES ECUELLE, COVER AND STAND, the domed cover with gilt fruit knob, painted with festoons and sprays of flowers and gilt spiral leaves intertwined round blue lines, gilt double rustic and scroll handles, 10in. *painter's mark Commelin*, *date letter for 1777* 3

20 A PAIR OF RICHLY DECORATED SÈVRES "ROSE POMPADOUR" DISHES of diamond shape, the borders pierced and gilt with "C"-scrolls and formalised fleur-de-lys motifs, painted in the centres with bouquets of flowers in colours, enclosed by richly burnished surrounds of rushes and flowers, on a pink ground, 11½in., *painter's marks Baudoin and Huny, gilder Le Guay* 2

[See ILLUSTRATION, PLATE III]

21 A SÈVRES BISCUIT FIGURE of a Boy, amusingly modelled kneeling on one leg and supporting his body on his arms which are stretched out in front of him, his head turned to one side and looking up, with a smiling expression, tree-trunk support, 6½in., *incised mark of dividers form*

22 A FRENCH WHITE PORCELAIN FIGURE of a Child sleeping, lying on a rockwork base which is covered with drapery, his left foot resting on a tree-stump at the base, the child nude and with full, chubby face, most charmingly modelled, 6½in., *perhaps Vincennes*

23 "THE SWEEP". A French white porcelain Figure called "The Sweep", from a model by *Paul Louis Cyfflé*, standing, with head turned to one side, his arms crossed in front of his chest, on square base with tree-trunk support and sponge-like ground, 6½in., *probably Luneville*

** See an interesting article by Stuart Davis in *The Burlington Magazine*, November, 1927, pl. III, A and B. This model was used at many factories, and was also popular in England, the Ralph Wood model being particularly well known.

24 NIDERVILLER FAIENCE. A pair of small Figures of Children, the little boy standing and holding two apples in his hat, the little girl feeding a nesting swan-like bird from her puce-striped apron, the costumes in white, blue, puce and pale yellow, the bases moulded and picked out in green, 5in. 2

** Arthur Lane illustrates faience figures on similar bases in *French Faience*, pls. 81-83.

25 A NIDERVILLER FAIËNCE FIGURE of a Shepherd, standing against a tree-trunk, a recumbent dog at his feet, his arms folded in front of him, wearing puce chequered jacket over a white shirt and mauve and blue striped breeches, moulded base picked out in green, 9in.

** This model which is in the style of Cyfflé is also known in biscuit ; see also the succeeding lot.

26 A NIDERVILLER PORCELAIN FIGURE of a Shepherd, in form very similar to the preceding, leaning against a flowering tree-trunk with arms folded, wearing a green cap, puce sleeveless jacket, white long sleeved shirt and flesh pink breeches, with bare feet on a grass encrusted almost circular base, 8½in.

** For another version of this model but with a dog on the base as in the faience figure of the preceding lot see Georges Fontaine, *La Céramique Française*, 1946, pl. LV, centre.

27 A TOURNAI COLOURED GROUP, symbolic of Spring, of two children playing, one boy with blue coat and orange-yellow breeches, rummaging in a basket of flowers, the other child mounted on his back and grasping a flowering branch, in a puce coat, yellow breeches and brown hat, on a pierced rockwork base encrusted with flowers, 8in.

** Another coloured version of this group in the Janssen Collection, Brussels is illustrated in the authoritative work on the factory by Soil de Moriamé and Delplace, 1937, colour pl. 75, no. 637.

[See ILLUSTRATION, PLATE IV]

28 ANOTHER TOURNAI GROUP, symbolic of Autumn, with a child in red coat and black hat astride a goat and another with green breeches and magenta shoes holding the goat by one horn, on a similar rockwork base encrusted with bunches of grapes, 7½in.

** See the work cited above, plate 75, no. 638.

[See ILLUSTRATION, PLATE IV]

29 A LARGE TOURNAI GROUP of "The Swing", with a boy in blue coat and yellow breeches swinging on the half broken branch of a tree which is being pushed to and fro by two other boys, one in a pale brick red coat and straw yellow breeches, the other in turquoise coat and magenta breeches, all with round hats, on a tall pierced rockwork base encrusted with foliage and flowers, 12in.

** See Soil de Moriamé and Delplace, *op. cit.*, pl. 77, no. 643 for another version of this group in the Collection of Benjamin Robert Gendebien, Brussels.

[See ILLUSTRATION, PLATE IV]

30 A PAIR OF RARE MENNECY FIGURES OF CUPIDS as Gardeners, the boy with hat turned up at one side, a blue jacket over a white shirt, chocolate-coloured breeches, holding a bottle in his right hand and a sickle (*missing*) in his left, the girl with blue-lined straw hat, blue "oeil-de-perdrix" bodice with typical Mennecy puce edges, and yellow skirt, holding a rake in her right hand, both with short wings and tree-trunk supports, on square bases washed in green and yellow, $4\frac{3}{4}$ in., *the girl with D.B. incised* 2

** For a pair of seated figures with rather similar bases see Auscher, *French Porcelain*, figs. 9 and 10.

[See ILLUSTRATION, PLATE V]

31 AN INTERESTING LARGE FIGURE OF A HOUND, lying on an irregular oval base with its front legs stretched out, the hind legs and short tail to one side, in white porcelain except for the head which has brownish-red eyes and muzzle and flecked pendant ears, the base moulded with rocks and turf and painted in green and brownish-red with herbage and a few flowers, $12\frac{1}{4}$ in. long, *uncertain attribution*

[See ILLUSTRATION, PLATE VI]

VARIOUS CONTINENTAL FACTORIES

32 A COPENHAGEN FIGURE OF A SAILOR with his right hand raised to the broad brim of his black hat, his hair tied *en queue*, puce spotted double-breasted jacket and grey-green loose breeches, holding with his left hand a kerchief with three wine bottles resting on a light brown sea chest bound with cord, on a flat almost circular green washed base, $7\frac{1}{4}$ in., *incised A.H. for Andreas Hald*

** Andreas Hald was one of the best modellers of the Copenhagen Factory and his incised initials are occasionally found; see Hannover, vol. III, p. 451.

33 A PAIR OF COPENHAGEN FIGURES of a young Man and Woman, the man with high-crowned black hat, standing with his left hand held to his face and his right in the pocket of his lilac breeches, light blue coat and brick-red waistcoat, a pedestal with a black urn at his side, the girl with long brownish-yellow hair bound with a black fillet, lilac dress with black collar and a pale blue petticoat, holding in her left hand a figure of a girl doll above a rectangular pedestal, both on flat circular bases moulded with a palmette device, $6\frac{1}{4}$ in., *marks an S incised*

** The figure of a man called "Philosophy" is illustrated by S. B. Fredstrup in *Den kongelige Porcelainsfabrik*, part II, fig. 16.

34 A FINE COPENHAGEN GROUP OF WINTER, from a Set of the Seasons, with a figure of a boy naked except for fur-lined lilac coat and hat, riding astride a goat and holding faggots under his left arm, at his side another boy holding a hatchet and wearing only a fur-lined brick-red coat and cap and black top boots, on a deep flat oval base washed in black, green and brown, $7\frac{3}{4}$ in. high

** Compare the work cited above, pl. A. 15.

[See ILLUSTRATION, PLATE VII]

35 ANOTHER FINE COPENHAGEN PASTORAL GROUP of a Shepherdess in yellow-striped dress and puce spotted diaper petticoat, with a ram, ewe and dog around her, asleep on a rocky pillow with a shepherd kneeling at her head, a posy of flowers in his left hand, wearing a red spotted coat, white shirt, a lilac waistband and pale green breeches, at his left a tree-trunk, on a green and brown turf base, 7in. high, incised mark A.H. for Andreas Hald

** The group is based on an engraving by J. E. Nilson entitled "Le songe Pastorale" and is found in many other factories including Höchst, for which see Röder, *Das Höchster Porzellan*, nos. 227 and 228; for the Copenhagen version see Fredstrup, *op. cit.*, pl. S7.

[See ILLUSTRATION, PLATE VII]

36 A RARE VENICE 'CALLOT' FIGURE of a Dwarf with bucket-shaped yellow hat coming down over his ears, his 'humpty-dumpty' oviform body with green, yellow and white stripes, blue arms and frilled collar and legs, standing on a shallow rectangular pedestal with brick-red lines, 2½in.

** Another example in white porcelain was in the Gumprecht Collection, see Catalogue, pl. 41, no. 376.

[See ILLUSTRATION, PLATE V]

MINOR GERMAN FACTORIES

37 A KLOSTER-VEILSDORF FIGURE of a Boy, emblematic of Autumn, seated on an upturned basket with a bunch of grapes held to his mouth in his right hand and others inside his green hat which he holds with his left hand, wearing a pale yellow jacket strewn with flowers in sepia and dark lilac breeches, on a flat irregular base, 5in.

** Graul and Kurzwelly illustrate a figure of similar type in *Althüringer Porzellan*, pl. 35, no. 4.

38 A PAIR OF BERLIN TREMBLEUSE CUPS and Saucers, one with flammiform lid, decorated with birds, insects and floral sprays within gilt dentil rims, one cup with a ribbon handle and moulded garland in puce and yellow, the other in turquoise and yellow, *sceptre marks in blue*; and a Capo-di-monte Cup and Saucer with the Triumph of Apollo, Diana and other mythological figures in coloured relief on the cup, the saucer with rocaille scrolls and floral garlands 6

39 A PAIR OF BERLIN VASES of slender oviform shape with trumpet necks, decorated in Meissen style with groups of Chinese figures drinking tea and weighing coffee beans above a puce scale and gilt scroll motif, the reverse with "Indian" flowers, the lips with gilt scroll border, 12½in., *sceptre marks in blue*

40 A FRANKENTHAL FIGURE of a Woman, by Konrad Link, personifying October from a Set of the Months, standing in a decolleté green robe, garlanded with ears of corn from which is suspended a Zodiacal sign, on a rocaille moulded base picked out in gilding, 6¾in., *Carl Theodor mark in blue*; and a Figure of a naked Putto holding a quiver of arrows, in Strasburg tradition, on a flat rococo base, 4½in. 2

** A similar figure to the first is illustrated by F. H. Hoffmann, *Frankenthaler Porzellan*, pl. 84, no. 380.

41 A FINE FRANKENTHAL CHINOISERIE GROUP, by Konrad Link, of a Chinese Boy and Girl seated beside a double-handled vase on a grassy bench, the girl with her hair in a top-knot and wearing a short flowered tunic over a striped skirt, the boy with a short flowered coat and baggy puce trousers, wearing a yellow-lined trumpet-shaped hat and holding a pear-shaped bottle, the girl with a beaker in her hand, 7in. long

** For a model without the vase see Hoffmann, *op. cit.*, pl. 92, no. 411.

42 A PAIR OF ATTRACTIVE FIGURES of Boys, by Konrad Link, one dressed as a hussar and the other as a dragoon, the first with drum-shaped black hat with white feathers, a fur-lined puce coat, green jacket and brick-red breeches, holding a pistol and with a sword at his side, the dragoon with a red bown in his tricorne hat, white coat with brick-red facings, pale yellow gauntlets and breeches and black jack-boots, a sword at his side, both with tree-trunk supports on green-washed flat almost circular bases, 4½in. 2

** Hoffmann illustrates two similar figures on rococo bases, the hussar without a pistol, *op. cit.*, pl. 78, nos. 325 and 327.

43 A FRANKENTHAL GROUP, emblematic of Spring, by K. G. Lück, of a courtier and a lady, the man with his hair tied *en queue*, and wearing a white coat and brown shoes and neck band, holding his brown hat, which is filled with flowers, in his left arm and giving flowers to the lady who is seated on a tree-stump, she is wearing a white jacket, yellow bodice and shoes and pink shell-patterned skirt, on green-washed base with rococo scroll edge, 6in. high, Carl Theodor mark and numeral 7 in blue

** For this series of Seasons see Hoffman, *op. cit.*, pl. 109.

44 AN EARLY FRANKENTHAL GROUP, by J. W. Lanz, of a lady at her toilet, seated on a high-backed chair with cabriole legs, one hand raised to her hair, wearing a white shawl over her yellow bodice and a patterned mushroom-pink skirt, before her a dressing table with rococo mirror and toilet boxes, the table covered with puce cloth, the mirror supported on the right arm of a gallant who holds a spy glass to his left eye, the gallant with a bag wig, a petal-diapered light blue coat, gilt striped waistcoat and plum breeches, on an oblong rococo base picked out in gilding, 8½in. high, mark in blue Palatinate lion and monogram of Joseph-Adam Hannong, circa 1760

** See another early group of the Toilet of Venus by the same modeller, illustrated by Hoffmann, *Frankenthaler Porzellan*, colour plate 26.

[See ILLUSTRATION, PLATE VIII]

45 A RARE FULDA FIGURE OF WINTER, as a scantily clad boy in pale flesh colours, a fur-lined puce rug held over one shoulder, warming himself over the flames of a fire which is set on top of a grey muffle kiln, 6½in., Fürstlich-Fuldaisch mark in blue

** For a figure of a boy as Winter, but differing in details, see Hanns H. Josten, *Fulder Porzellanfiguren*, fig. 6. The modeller is perhaps W. Neu.

[See ILLUSTRATION, PLATE IX]

46 AN EARLY FULDA FIGURE of a Boy, wearing a large black hat, white flowered jacket lined with blue, puce breeches and brick-red neck band, beside him is a kennel and in front of it a brown and white dog is eating its dinner from a bowl, from between the boy's feet a grey and white cat is enviously watching the dog, the rocky base slightly encrusted with foliage, *Tin. high, mark a cross in blue*

** Exhibited at the Art Treasures Exhibition 1928.

For another version of this model see H. H. Josten, *op. cit.*, pl. 26.

[See ILLUSTRATION, PLATE IX]

47 A FULDA FIGURE OF A BOY seated on rockwork, the rather large head with hair long at the back, wearing an apricot coat and breeches and a gilt-edged waistcoat, the left leg stretched forward and the stockings slightly wrinkled above the black shoes, the base with applied foliage, *5in. high, mark a cross in blue*

** A figure of a girl, probably the companion figure, is illustrated by Josten, *op. cit.*, fig. 20.

[See ILLUSTRATION, PLATE IX]

48 A RARE FULDA SPORTING GROUP of a Lady and Gentleman in hunting attire, each with green coats, the gentleman with his right arm resting on the lady's shoulders, the lady holding a gun, with tree background from which hang two partridges, the base with two other birds, a hare, and a brown and white spaniel sitting at the lady's feet, *6½in., mark a cross in blue*

** A single figure of the lady is illustrated by Josten, *op. cit.*, fig. 22.

[See ILLUSTRATION, PLATE X]

HÖCHST PORCELAIN

49 A HÖCHST SCENT BOTTLE of tapering cylindrical form, modelled in relief with a boy in pink coat, holding on with one hand to the bottle and the other on the horn of a goat, *2½in., impressed wheel mark*; and a Berlin Pipe Stopper in the form of a lady's leg with puce garter and clocks and high-heeled striped shoe, *2½in.* 2

50 A HÖCHST GROUP OF AMERICA, by J. P. Melchior, personified by a naked and bald putto holding a group of black feathers in his right hand and with his left knee resting on the back of a crocodile, a bow and quiver on the green-washed grass and rockwork base, *5½in., mark a wheel in blue and the letters S.E. incised*

** The model is illustrated by Kurt Röder, *Das Höchster Porzellan*, pl. 6 b, no. 321.

51 A HÖCHST FIGURE of a Putto as Hercules, with a determined expression and looking to his right, naked except for a lion skin which he wears on his head and which reaches to the ground, in his right hand he holds a club, on green-washed rockwork base, *Tin., wheel mark in blue and IW 74 No. 146 incised*

** Kurt Röder illustrates this model, pl. 40, no. 214.

52 AN ATTRACTIVE HÖCHST FIGURE of a Boy, with stocking cap, very pale grey coat with gilt buttons, puce and grey-striped breeches and waistcoat and yellow knotted kerchief, leaning on a dog kennel containing a spotted hound, on the edge of the green and grey-washed rockwork base a cat with dark grey markings, *Tin., mark a wheel in blue and S 30 and N 80 incised*

** Probably modelled by Laurentius Russinger, the precursor of Melchior in this style; the model is also known in Frankenthal. See Röder, pl. 47, no. 251.

[See ILLUSTRATION, PLATE XI]

53 A PAIR OF HÖCHST GROUPS OF CHILDREN AT PLAY, by J. P. Melchior, each with a figure of a girl with black apron, one with white skirt and the other with pale pink skirt, in one a boy with yellow-lined puce coat and red-striped trousers, attempting to catch her, the other boy with puce hat, green coat and claret-coloured shoes, with a posy in his right hand, both on green and brownish-grey sward and rockwork bases, *5½ in. and 6 in., wheel marks with electoral crown in blue* 2

** Similar groups were in the Emma Budge Collection, pl. 140, nos. 883 and 884. See also Röder, pl. 49, nos. 266 and 268.

[See ILLUSTRATION, PLATE XI]

54 A PAIR OF HÖCHST FIGURES OF CHILDREN in Turkish costume, by J. P. Melchior, the boy with striped and jewelled turban, turquoise coat, gilt and puce-striped waistcoat and baggy puce breeches, the girl with feathers in her high-piled hair, puce cloak with yellow ribbons falling off her shoulders, and puce trousers with yellow shoes, both on green-washed mound bases, *Tin., wheel marks with electoral crown in blue* 2

** Another pair was in the Emma Budge Collection, pl. 138, no. 879; see also Hoffmann, *Das Porzellan*, fig. 408 and Röder, pl. 71, nos. 382-5.

[See ILLUSTRATION, PLATE XI]

55 A PAIR OF EARLY HÖCHST FIGURES OF BOY MUSICIANS, both with black hats, one playing a hurdy-gurdy and dressed in a lilac coat with blue cape and striped iron-red and green knee breeches, the other playing a tambourine and with similarly striped jacket, yellow and dark lilac knee breeches, both with tree-trunk supports on almost flat rococo bases picked out in puce and gilding, *4½ in., one with a wheel in iron-red*

** For other figures in this series which was modelled before 1756 see Röder, *Das Höchster Porzellan*, pl. 19, nos. 111, and 108.

[See ILLUSTRATION, PLATE XII]

56 ANOTHER PAIR OF EARLY HÖCHST FIGURES, one as a boy playing a side drum, with a turban-like head-dress, yellow cape and iron-red striped doublet, with green breeches, tree-trunk support, *4½ in.*; the other as the Doctor in the Italian Comedy, with black tricorne hat and cloak, long grey wig with hair tied *en queue*, puce edged doublet and yellow breeches, both on rococo bases picked out in gold and puce, *4½ in., wheel mark in red* 2

** For the first see Röder, pl. 19, no. 105. and for an example of the second in the Victoria and Albert Museum, see Honey, *German Porcelain*, pl. 31a.

[See ILLUSTRATION, PLATE XII]

57 A FINE HÖCHST GROUP, by J. P. Melchior, of a girl with mob cap and black apron, asleep on a grassy bank and leaning on a pile of stones, about to be disturbed by two boys, one peering over broken paling and wearing a pale lavender-blue coat and striped waistcoat and breeches, the other kneeling and with stocking cap and puce breeches, the rocky and grassy base of irregular outline, $7\frac{1}{2}$ in. wide, mark in blue a wheel with Electoral crown

** Hannover illustrates the model in vol. III, fig. 258 ; see also Röder, *op. cit.*, pl. 68, no. 363.

[See ILLUSTRATION, PLATE XIII]

58 ANOTHER FINE HÖCHST PASTORAL GROUP of a youthful shepherd asleep on a grassy bank before a black pedestal surmounted by an urn, a dog on one side and a girl on the other crowning him with a garland of flowers, the figures decorated in pale yellow and puce, the grass and stone base in two tiers and washed in greens and greys, Tin. high, wheel mark in blue

** See Hannover, fig. 259, and Röder, pl. 69, no. 368.

[See ILLUSTRATION, PLATE XIII]

59 A FINE AND RARE PAIR OF EARLY HÖCHST FIGURES OF PEASANTS, the man wearing an orange-striped jacket, white and puce stocking cap, and pale yellow breeches, and with bare feet, seated beside a wooden trough slicing cabbage into a basket on the ground, his clogs placed under the bench ; the girl also seated on a tree-trunk and wearing a green and puce-striped jacket and puce and gilt flowered skirt, churning milk which is falling into a dish on the ground ; both on rocky bases picked out in green and brown, $5\frac{1}{4}$ in., wheel mark and C in red 2

** Later versions of these models are illustrated by Kurt Röder, pl. 36, nos. 202 and 203.

For other early Höchst groups, see Honey, *German Porcelain*, figs. 30-33.

[See ILLUSTRATION, PLATE XIV]

LUDWIGSBURG PORCELAIN

60 A LUDWIGSBURG CHINOISERIE FIGURE of a Boy holding a parrot on an oval ring, wearing a green and yellow canoe-shaped hat, a puce-lined white coat with green edges open at the front and a yellow robe, on a green washed square base, $4\frac{1}{4}$ in., mark crossed C's in blue

** A similar figure is illustrated by Leo Balet in *Ludwigsburger Porzellan*, fig. 15.

61 A LUDWIGSBURG TOBACCO RAP, with hinged lid and gilt-metal grater, decorated in colours with birds within gilt panels on a moulded trellis and scroll ground, $5\frac{1}{4}$ in., mark crossed C's in blue

62 A LUDWIGSBURG SCENT FLACON in the form of a woman in hunting dress with green peaked cap, short white coat with gilt and puce edges over a green skirt, holding a gun in her left hand, a dead duck in her right and a game bag hung over her right shoulder, the concave base with a bouquet, the head as a stopper, 4 in. 2

** A companion bottle of a huntsman was in the Collection of scent flacons sold at Sotheby's on 17th February, 1948, lot 34.

63 AN ATTRACTIVE LUDWIGSBURG SLEIGHING GROUP in the form of a gaily caparisoned horse drawing a rococo sleigh in which is seated a lady with a fur hat, fur-lined short yellow coat and muff and a flowered skirt, behind her a postilion in black tricorn hat, green cape and puce cloak, $8\frac{1}{2}$ in. long, incised mark

64 ANOTHER SLEIGHING GROUP, the seat of shell form and mounted on rococo scrolled runners picked out in gilding, with the seated figure of a lady in flowered yellow dress with fur cuffs and lining, behind her seated on a puce cushion with gilt fringe a man with a cockade in his hat, gilt froggings and cuffs and a brick-red waistcoat, 9in. long

MINIATURE FIGURES AND GROUPS

The following Ludwigsburg miniature groups and figures (lots 65-112) are traditionally said to represent a "Venetian Fair" which Duke Carl Eugen of Württemberg held after his return from Venice in 1768 as a Winter divertissement for his Court in the market place of Ludwigsburg. Some of the models however are earlier in date and others seem inappropriate to such a function.

Jean Louis (head modeller 1762-1772), in association with the designer G. F. Riedel, appears to have been responsible for most of these groups.

See Hans Christ, "Ludwigsburger Porzellanfiguren", 1921, pp. 17-18, and W. B. Honey, "German Porcelain", 1947, p. 28; also O. Wanner-Brandt, "Album der Erzeugnisse der ehemaligen Württembergischen Manufaktur Alt-Ludwigsburg", Stuttgart, 1906.

65 A LUDWIGSBURG MINIATURE FIGURE of a Peasant Woman seated on a stool and selling fruit from a yellow basket at her side, the woman with white bonnet, red jacket and blue skirt, on a flat rectangular base washed in green and grey, $2\frac{1}{2}$ in., mark an H in puce; and a late 18th Century Figure of a Man with a sheaf of corn, symbolic of Summer from a Set of the Seasons, on flat circular base, $2\frac{3}{4}$ in. 2

** For the latter see Balet, *Ludwigsburger Porzellan*, no. 335.

66 A LUDWIGSBURG MINIATURE GROUP of a Lady and Gentleman seated on a baroque settee with blue scroll edges, the man with bag wig and pale lilac gold-edged coat, the lady with tall mob cap and pale brick-red skirt, 2in.; and two Figures of Peasant Women, one with a yellow basket strapped to a framework on her back and holding another in her right hand, the other holding a platter, both delicately coloured, on green washed flat rectangular bases, $2\frac{1}{2}$ in., marks crossed C's in blue 3

67 COMMEDIA DELL'ARTE. A pair of Ludwigsburg miniature Italian Comedy Figures of Pantaloon and Columbine, Pantaloon with black trailing cap and cloak, white ruff and sash and brick-red doublet and hose, Columbine with frilled cap, yellow bodice edged in brick-red and a wide paniered lilac skirt, both on flat rectangular bases cantated at the corners, $2\frac{3}{4}$ in. 2

** For the first cf. Hans Christ, *Ludwigsburger Porzellanfiguren*, pl. 58.

68 A BAKER'S STALL with a figure of the baker's wife seated on a stool behind a trestle table covered with loaves of bread, bretzels and other pastries, the woman's dress with puce and red lines and partridge-eye pattern, on flat rectangular base with marbled wash, $2\frac{1}{2}$ in. *incised mark*; and a Figure of a Peasant Woman with apron tied at the back with a puce bow, forming sweetmeats in a bowl set on a yellow tripod table, the flat base of key-hole form, $2\frac{1}{2}$ in., *mark crossed C's in blue* 2

69 A LUDWIGSBURG PEASANT GROUP of two Men and a Woman eating at table, to the left a peasant with round black hat, black braces and yellow breeches seated in a chair and eating out of a saucepan held by the woman on his left whose hair falls in two long plaits; she wears a brick-red bodice, pale blue skirt and white apron and is seated on bench next to a man with fur hat, brick-red coat, yellow waistcoat and lilac breeches, before him on the table a plate with a large lilac sausage, on flat rectangular marbled base, $3\frac{1}{4}$ in. *long, mark crossed C's and a crown*

[See ILLUSTRATION, PLATE XV]

70 ANOTHER RARE CONVIVIAL GROUP of three Men and a Woman standing and sitting around a table, a dog at one end, the peasants with glasses of wine, the woman seated on a bench between two men and wearing a white dress with details in blue, the peasants with finely modelled faces and attractively coloured, the rectangular base divided into squares and washed in browns, greys and greens, $3\frac{1}{4}$ in. *long, mark in blue crossed C's and crown and incised marks*

**
* A somewhat similar group is illustrated by W. B. Honey, *German Porcelain*, pl. 60a.

[See ILLUSTRATION, PLATE XV]

71 A DANCING GROUP of a Peasant playing a hurdy-gurdy, wearing a white coat edged with green and puce, black boots and tricorn hat, to his left two peasants are dancing, the man with black hat, yellow breeches with black braces and a red jerkin, the girl with a green and yellow skirt, red apron and white bodice, her hair in a top-knot and falling in two long plaits down her back, behind them another man stands by a table and is holding a beer mug with gilt top in his left hand, on green and brown washed base, $3\frac{1}{4}$ in. *long, mark crossed C's in blue*

[See ILLUSTRATION, PLATE XV]

72 A LUDWIGSBURG MINIATURE GROUP of a Cooper at work on a barrel in which stands a woman with a somewhat frightened expression, on the opposite side of the rectangular base a man seated working a stave with a spokeshave, both men with round skull caps and leather aprons, one with a puce coat and the other with a brick-red coat, black braces and yellow breeches, the woman with a puce kerchief, the base washed in black and green, 3in. *long, marks in dark brown*

[See ILLUSTRATION, PLATE XV]

73 A LUDWIGSBURG SHOEMAKING GROUP of miniature size with figures of a peasant woman with a striped shawl and apron in puce and green, seated on a chair, a cobbler kneeling before her and fitting a shoe, at their side the seated figure of a cobbler working at his last and in front of him a table with shoes and implements, $3\frac{1}{2}$ in. long, crossed C's mark in blue; and a Figure of a Peasant Woman, holding in her left hand a pair of lilac shoes, with her right hand holding up her pale yellow apron, on a flat shaped base, $2\frac{3}{4}$ in. 2

** Another example of the first in the List Collection is illustrated by Wanner-Brandt, no. 241.

74 AN ATTRACTIVE CHEESE-SELLING GROUP with a figure of a peasant seated on a chair and cutting off a slice of cheese, other cheeses on the trestle table and on the far side a peasant with plaited hair holding a yellow basket, delicately coloured in green, pale blue, mushroom-pink and red, $2\frac{3}{8}$ in. wide, mark in blue crossed swords with crown and incised mark; and a single Figure of a young Woman holding a tray of sausages, wearing a puce bodice and striped green and puce skirt, $2\frac{3}{4}$ in. 2

75 A GAMBLING GROUP with three figures round a games board mounted on a plain table with double stretchers, on the right a man with white skull cap, lilac coat and grass-green breeches, clasping a money bag in his left hand and with an avaricious expression, opposite him a young man of somewhat simple character with black bicorne hat and pale blue coat, in the centre a man with fur cap and yellow coat edged with blue, the flat rectangular base moulded in segments and washed in green and mushroom-brown, $3\frac{1}{8}$ in. long, mark in blue, crossed C's and crown

[See ILLUSTRATION, PLATE XV]

76 A RARE LUDWIGSBURG CONJURING GROUP, the conjuror with small orange-red tricorn hat and breeches, lilac doublet with gilt buttons and white falling collar, to his right a monkey scratching its back, and in front of him a draped trestle table set with three cones and three black spot-like objects, 3 in. high, mark in blue, crossed C's and crown, and an H in green

[See ILLUSTRATION, PLATE XV]

77 THE SEASONS. A set of three Ludwigsburg miniature Figures of the Seasons, Spring as a girl with a basket of flowers, Summer as a shepherd with a sheaf of corn and Autumn as a vendageur with a basket of grapes, decorated in colours and on flat circular bases, $2\frac{3}{4}$ in. high, marks in blue, crossed C's; and another Figure of Summer 4

** See Balet, *op. cit.*, nos. 334-6.

78 A PAIR OF MINIATURE FIGURES, perhaps representing Carl Eugen, Duke of Württemberg and his wife Franziska at the 'Venetian Fair' of 1768, the man seated in a high-backed baroque chair with bag-wig, pale lilac coat with gilt buttons and cuffs and green waistcoat and breeches, the lady with a white shawl over her yellow dress, black apron and lilac skirt, both on shaped flat bases, $2\frac{1}{2}$ in. 2

** See Robert Schmidt, *Porcelain*, p. 256, for an account of contemporary Court festivities in their relation to porcelain.

79 A LUDWIGSBURG MINIATURE GROUP of two seated Figures of a Man and Woman on a settee and dressed in black dominoes and white masks, the man with puce breeches and his companion with gilt scale skirt, hollow base, $2\frac{3}{4}$ in. long; and another Group of a Man and Woman seated on a baroque settee, the man wearing brick-red coat and breeches, white waistcoat with gilt trimming, and bag-wig, his arms round the lady who wears a white and brick-red tall mob cap, white shawl and pale yellow dress, on hollow base, $2\frac{1}{2}$ in. long 2

** For the first, cf. Wanner-Brandt, no. 439.

80 A TAILORING GROUP with a man seated cross-legged on the edge of an oval table, his feet on a bench, in the centre his companion ironing a waistcoat, and to one side the client with oafish expression wearing black tricorn hat, over-long pale fawn coat, on a rectangular washed base, $3\frac{1}{2}$ in., *mark crossed C's in blue*; and a sporting Figure of a Man in puce coat with green facings with a gun at his side, $2\frac{1}{4}$ in. high 2

** For first cf. Wanner-Brandt, no 240.

81 A FINE PAIR OF LUDWIGSBURG FAIR FIGURES of a Haberdasher and Pastry Cook, both seated on chairs before trestle tables, the man in puce-edged white coat and green waistcoat with gilt buttons and buckles spread out in front of him, the girl with loaves, lozenge-shaped pastries and bretzels, both on flat stonework bases, washed in dark brown, $2\frac{1}{2}$ in. long 2

82 THREE MINIATURE FIGURES OF CRAFTSMEN, one a tinsmith, with black three-cornered hat and pigtail, lilac coat and orange-red apron, with a gadrooned basin under his left arm; another of a cooper with a barrel over his left shoulder and a mallet in his right hand, wearing a pale mushroom-pink coat and black apron; the third of a carpenter with mallet and chisel, attractively coloured, with green bucket-shaped hat and brick-red breeches, $2\frac{1}{2}$ in. to $2\frac{7}{8}$ in., *the second with crossed C's in blue, all with incised marks* 3

** See Balet, *op. cit.*, no. 216 for another tinsmith.

83 A TRAVELLING SALESMAN standing in blue coat and yellow breeches beside his large pack which is heavily loaded with pots, pans, boxes and shovels, on a green washed irregular base, $2\frac{5}{8}$ in. high

[See ILLUSTRATION, PLATE XVI]

84 A LUDWIGSBURG MINIATURE MARKET GROUP of a Farmer and his Wife, with a tall basket of eggs and a lower basket of fruit standing before them, radishes on the ground, the farmer standing with an upturned basket held in a cradle on his back, his wife seated on a stool, and holding an egg in her hand, delicately coloured in brick-red and puce, the flat rectangular base with pale green wash, 3in. high

[See ILLUSTRATION, PLATE XVI]

85 A RARE SET OF THREE FIGURES OF WOMEN, all wearing mob caps, one holding a mirror under her right arm, another with a chair and the third with a small cabinet, decorated in tones of green, yellow, puce and blue, all on flat shaped bases, $2\frac{1}{2}$ in.- $2\frac{3}{8}$ in. high, the first two with crossed C's mark in blue 3

** Another example of the first illustrated by Christ, *op. cit.*, pl. 59, top left.

[See ILLUSTRATION, PLATE XVI]

86 A LUDWIGSBURG MINIATURE PEASANT GROUP, in the centre a table with bottle and glasses, on one side a man with hat held high in one hand and a glass of wine in the other, at the other end a woman in striped and flowered green and puce dress, repelling the advances of a tipsy farm labourer seated on a bench with yellow breeches and brick-red waistcoat, the rectangular base washed in brown, green and black, $3\frac{1}{4}$ in. high

87 A DANCING GROUP with a man playing a hurdy-gurdy, another leaning on a table with a tankard in his left hand, in front of the table two peasants dancing, the base similar to the preceding, 3in. long

88 AN ATTRACTIVE LUDWIGSBURG MINIATURE FIGURE of a Peasant Girl in Dutch cap, wearing a red flowered pinafore over a flowered blue skirt, $2\frac{1}{2}$ in. ; another of a Miller's Wife with a sack of flour in one hand and a loaf in the other, 2in. ; and two Figures of Craftsmen, one a cooper in blue coat with a barrel at his side, the other perhaps a goldsmith with black tricorne hat and long leather apron, $2\frac{1}{2}$ in., crossed C's mark in blue 4

** Figures very similar to the first and last illustrated by Schmidt, *Porcelain*, pl. 162 ; see also Christ, *op. cit.*, pl. 59.

89 A FINELY MODELLED FIGURE OF A KNIFE GRINDER at work, various wheels in front of him, a treadle at the right, wearing a green coat with the tails tied back, blue waistcoat and a brown apron over yellow breeches, $2\frac{1}{2}$ in. high ; and a Figure of a Woman in striped red skirt and " oeil-de-perdrix " bodice, kneading cakes on a tripod table, $2\frac{1}{2}$ in. 2

90 A BOOKSELLER seated before a trestle table displaying his wares and leaning with bored expression, in grey coat and red waistcoat, on a flat rectangular base, $2\frac{3}{8}$ in. long ; and an attractive Group of a well-dressed Peasant and his Wife viewing the fair, $2\frac{1}{2}$ in. 2

91 ARTISANS. A miniature Ludwigsburg Figure of a Ropemaker with a coil of rope over his left shoulder, dressed in white jacket, red double-breasted waistcoat and bright yellow breeches, $2\frac{3}{8}$ in. ; another perhaps of a House Painter, holding a wooden bucket over his left shoulder at the end of a brush, in attractive green coat with red facings, $2\frac{1}{2}$ in. ; and two Figures of Women, one with a charger and the other with a pair of red shoes, $2\frac{1}{2}$ in. ; all on thick flat shaped bases, incised marks 4

92 FOUR MORE LUDWIGSBURG MINIATURE FIGURES OF STREET VENDORS, all women, one holding a bucket, another a flat iron, the third bellows and the fourth a large pack in the form of a cabinet with lock, all with typical bright colours and on flat washed bases, $2\frac{1}{2}$ in. 4

93 A MILITARY GROUP of two Soldiers seated on chairs at a table, one in puce-edged coat playing a fiddle, the other with tricorne hat, red coat with blue facings and on the right a hussar standing with a glass of wine in his right hand, wearing a tall puce head-dress and yellow breeches, on a rectangular marbled base, 3in. long; and another similar Group with two pairs of moustachioed soldiers standing beside a table, 3in. long, mark crossed C's in blue 2

94 A DICE-PLAYING GROUP with three peasants around a rectangular table, the one on the right having just thrown the dice, the one on the left leaning on a table and watching, the central peasant with a round black hat, all with coats outlined in green, on a rectangular marbled base, $3\frac{1}{2}$ in.; and a Wife-Beating Group with a peasant pulling the hair of his wife who is kneeling on the green washed base, another woman in turn pulling the man's hair, the fourth figure creeping away in apparent fear, $3\frac{1}{2}$ in., crossed C's mark 2

95 STREET CRIERS. A Ludwigsburg miniature Figure of a Clock Seller with grey fur cap and yellow coat; a Figure of a Cooper with a barrel on his left shoulder and a mallet in his left hand, wearing a light blue coat; and a rare Figure of a Man with a ladder, perhaps a miner or chimney sweep, in brown hood, jacket and trousers, $2\frac{1}{2}$ in. to $2\frac{3}{4}$ in. 3

96 A PAIR OF LUDWIGSBURG MINIATURE FIGURES of Street Traders, one perhaps a goldsmith, the woman with a black sack under her right arm, both on square washed bases, $2\frac{1}{2}$ in., crossed C's mark in blue; and two other Figures of Artisans on thick shaped bases, $2\frac{1}{2}$ in. to $2\frac{3}{4}$ in. 4

** See Wanner-Brandt, nos. 263-272, for similar figures.

97 THREE LUDWIGSBURG FIGURES OF WOMEN, one a Laundry Girl with an iron in her left hand, her white jacket with puce edges and her apron with puce stripes; another of a Fish Seller, the dish under her right arm and the fish in her left hand; the third of a Milkmaid with striped shawl, lilac skirt and blue spotted apron; all on flat shaped bases, $2\frac{1}{2}$ in. 3

** Another example of the first is illustrated by Wanner-Brandt, no. 263.

98 AN ATTRACTIVE FAMILY GROUP with figures of a peasant with his wife, child and cat seated on a bench, at the head of the table a nobleman with a wig tied *en queue*, with gilt scroll waistcoat and brick-red breeches, the table spread with wine and food, the flat rectangular base washed in squares of black, brown and yellow, $3\frac{1}{2}$ in. long, mark crossed C's and crown

99 ANOTHER MILITARY GROUP with two pairs of moustachioed soldiers standing by a table bearing a bottle of wine and two glasses, one soldier in each pair in the act of drawing his sword, two of them in brick-red coats with blue linings and facings, the others in white, yellow and puce, $3\frac{1}{4}$ in. long, *marks in blue crossed C's and crown*

[See ILLUSTRATION, PLATE XVI]

100 A VERY RARE MODEL OF A PEASANT'S HOUSE, with two tiers of latticed windows divided by beams, on a brick foundation, at the door of the house a dog and in front a well and trough, at one side an annexe with the figures of a peasant and his wife, 4in. long, *mark in blue crossed C's and crown*

** For another example see Wanner-Brandt, no. 382.

[See ILLUSTRATION, PLATE XVI]

101 A PAIR OF LUDWIGSBURG MINIATURE GROUPS OF THE ARTS, by Jean Louis, Painting as a lady with high piled hair and paniered yellow and dark puce dress, sitting for her portrait with the painter in puce redingote working at his easel, to his side a man with bag wig standing and watching ; Music as a lady with open score and singing to the accompaniment of a man with a flute, on one side a negro page and oval table ; both on flat marbled bases, $3\frac{1}{2}$ in., *marks crossed C's in blue* 2

** For other examples of the second see Hans Christ, pl. 59 (bottom) ; Balet, pl. 148, no. 233 and Wanner-Brandt, no. 248.

102 A LUDWIGSBURG MINIATURE PEASANT GROUP with a man in tricorn hat, pale lilac coat and breeches, playing the fiddle, in front a man and woman dancing, the man with black braces and yellow breeches, the woman with mob cap, yellow neckerchief and apricot skirt, on rectangular base, $3\frac{1}{8}$ in. long, *mark in blue crossed C's and crown*

103 A LUDWIGSBURG FIGURE OF A COMB MAKER, seated at a trestle table with a comb in each hand and others on the table, on a black and white marbled base, $2\frac{3}{4}$ in. ; and a Group of three Men playing marbles, or perhaps dominoes, the orange-red circular games board on a rectangular table, the figures attractively coloured in lilac and primrose, on a rectangular washed base, $3\frac{1}{8}$ in. long, *mark in blue crossed C's and crown* 2

104 TWO SEATED FIGURES, perhaps representing Carl Eugen, Duke of Württemberg and his wife Franziska, the man seated on a high-backed chair with cabriole legs and grey cover, wearing a full-bottomed wig and green robe edged with grey fur ; his wife also seated on a high-backed chair with pink cover, wearing a flowered dress and white apron, a shawl round her neck and a black necklace, $2\frac{1}{4}$ in. and $2\frac{1}{2}$ in. 2

[See ILLUSTRATION, PLATE XVII]

105 A PAIR OF ITALIAN COMEDY FIGURES of Pantaloon and Columbine, the latter with yellow hat and a white mask, the lilac bodice edged with puce and her broad paniered skirt with gilt dotted design, Pantaloon in black flowing cap and coat trailing on the ground behind him, white frilled collar and sash over a brick-red doublet and hose, on flat rectangular bases canted at the corners, $2\frac{1}{2}$ in. 2

** The male figure is illustrated by Wanner-Brandt, no. 262 and by Balet, no. 210.

[See ILLUSTRATION, PLATE XVII]

106 A PAIR OF LUDWIGSBURG MUSICIANS of miniature size, both standing, one playing a 'cello, dressed in pale green coat, the other a flautist in apple-green coat, both wearing black three-cornered hats and standing on flat bases, $2\frac{1}{2}$ in. high 2

[See ILLUSTRATION, PLATE XVII]

107 ANOTHER PAIR OF MUSICIANS, one playing a violin and the other a barrel-organ, the former in brick-red coat, blue waistcoat and breeches, the latter in purple coat, $2\frac{1}{2}$ in. to $2\frac{3}{4}$ in., the latter with crossed C's mark in blue 2

[See ILLUSTRATION, PLATE XVII]

108 "MARCHAND DE MODE". A rare Haberdasher's Booth, the arched top with a scrolled cartouche inscribed "*Marchand de Mode*" and with three gilt finials, the counter modelled with buttons and other objects, the back and sides of the booth painted to simulate shelves with bales of coloured cloth, ribbons, fans, kerchieves and parasols, 6in. high, crossed C's and crown mark in blue; and a Figure of a Shop Assistant holding a card with a pair of buckles in her left hand, $2\frac{3}{4}$ in. high 2

** G. F. Riedel's original design for such a market booth is figured by Balet, fig. 4; and see also Wanner-Brandt, nos. 234 and 268.

[See ILLUSTRATION, PLATE XVIII]

109 ANOTHER RARE "VENETIAN FAIR" STALL, the wooden framework supported on two trestles and a small chest, the top shelf with striped and diapered material, below boards and boxes displaying a variety of gilt buckles, ear-rings bows, small boxes and a scent flacon, the woodwork mushroom-pink, on a flat rectangular base, 4in. high; and a Figure of a Peasant Girl in short yellow coat and pinkish-brown skirt, holding a pair of shoes in her left hand, $2\frac{1}{2}$ in., crossed C's marks in blue 2

** Similar stalls are illustrated by Hans Christ, pl. 58 top and Leo Balet, nos. 203-6; see also Wanner-Brandt, no. 258.

[See ILLUSTRATION, PLATE XVIII]

110 ANOTHER FINE MARKET BOOTH of a "*Marchand de Mode*", displaying on the back and side walls a variety of draper's and haberdasher's goods, including bales and rolls of materials, ties for wigs, kerchieves, fans, buckles and patch boxes, on a green trellised ground, 6in. high, mark in blue, crossed Cs' and crown; and a Figure of a Serving Girl, $2\frac{5}{8}$ in. 2

** An almost identical drawing for the background in the Stuttgart Cabinet of Engravings is illustrated by Balet, *op. cit.*, fig. 10. See also Robert Schmidt, *Porcelain*, fig. 161 and Christ, pl. 58 top.

[See ILLUSTRATION, PLATE XVIII]

111 A LUDWIGSBURG SATIRICAL HAIRDRESSING GROUP of miniature size, by *Jean Louis*, with a figure of a lady seated before a toilet table with mirror held by another lady, at her back on top of a ladder held by an assistnat is the figure of a hairdresser attending to an absurdly elongated coiffure, while a man in red coat looks on with the aid of a telescope, the hairdresser and assistant with bag wigs and lilac and brown coats, on a flat rectangular marbled base, 5in. high, mark crossed C's in blue

** There are also Höchst and Frankenthal versions of this model which was probably inspired by G. F. Riedel, who was at all three factories; for the Frankenthal model see Hofmann, *Frankenthaler Porzellan*, no. 423 and for the Höchst Robert Schmidt, *Porcelain*, fig. 170.

[See ILLUSTRATION, PLATE XIX]

112 ANOTHER VERY RARE LUDWIGSBURG SATIRICAL GROUP, by *Jean Louis*, of miniature size and sartorial interest, modelled in brilliant detail with the figure of a macaroni in gold and white habit endeavouring to pass through a ruined arch wearing a bag wig of enormous proportions and aided in his navigation by a man in lilac and gilt costume, perched on ruined stonework to the left a peacock in its splendour, in the left foreground leaning on a ruined wall is a figure of an amused peasant with pointed black hat and yellow coat with red collar and cuffs, on a flat grey washed base, 4½in., mark in blue, crossed C's and crown

[See ILLUSTRATION, PLATE XIX]

END OF FIRST DAY'S SALE

SECOND DAY'S SALE

Tuesday, 31st May, 1949

AT ELEVEN O'CLOCK PRECISELY

MEISSEN WARES

113 A BÖTTGER STONEWARE SCENT FLACON in the form of a Pilgrim flask, with female mask handles and gadrooned base modelled in relief and polished, 3in.; and a Bayreuth glazed brown pottery Tea Caddy and Cover of rectangular form, gilt with quatrefoil panels of chinoiserie figures, foliate scrolls and the sides with trees and birds, the lid with deer, 4½in. 3

** A caddy of identical form and very similar decoration was in the Lanna Collection, Sale Catalogue, vol. I, pl. 100, no. 1504, and another in the List Collection, Magdeburg, pl. 52, no. 951.

114 A RARE BÖTTGER STONEWARE BUST PORTRAIT of the Emperor Vitellius, modelled after the Antique, with a laurel wreath around his short hair, straight nose, broad face and stocky neck, 4in.; mounted on a wood base

** A rather different version of this bust in the Dresden Collections is illustrated by Zimmermann, *Erfindung und Frühzeit des Meissner Porzellans*, fig. 55.

115 A BÖTTGER BROWN STONEWARE TEAPOT AND COVER, of tapering octagonal form, with angular scroll handle, the gryphon-headed spout strengthened by a faceted rod springing from a grotesque mask, the body further enriched with horizontal mouldings and the whole polished except for details of the spout, 6½in. wide 2

** Another of similar form with wheel-engraved decoration is illustrated by Zimmermann, *Meissner Porzellan*, fig. 3.

See also Honey, *Dresden China*, 1934, pl. 5a for another in the British Museum with a different handle.

116 A PAIR OF DRESDEN VASES in Empire style, urn-shaped, with double gilt snake handles, the bodies painted with bouquets of garden flowers in naturalistic colours, the necks blue and the feet with gilt flutes and neo-classical ornament, 19in. high 2

117 A PAIR OF MEISSEN DISHES OF FLOWERS, each with a bouquet of garden flowers superbly modelled in naturalistic form and colour and tied, one with a puce, the other with a brick-red bow, laid on white dishes with pierced trellis and floral borders, the flowers including roses, carnations, tulips, ranunculus, wild narcissus and pimpernel, 10½in. wide; mounted in glazed cases 2

** Hofmann illustrates a similar dish in the catalogue of the Bayrische Nationalmuseum, pl. 8, no. 127. For an earlier use of applied flowers, see Zimmermann, *Meissner Porzellan*, pl. 37.

118 A RARE MEISSEN TEAPOT AND COVER of massive construction and lotus form, after a Chinese original, the crabstock handle prolonged on one side of the body into a magnolia spray with purple lustre, iron-red, green and turquoise blue colours, the other side decorated in Kakiemon style with banded hedges, flying fox, rat and gourd vine, 4in., *crossed swords mark in blue, circa 1735*; and a barrel-shaped Milk Jug, decorated with birds and insects, the lid with flower knob, 5½in., *crossed swords mark in blue.* 3

119 A MEISSEN CUP AND SAUCER of quatrefoil form, decorated in Vincennes style with panels of Watteau figures in colours, alternating with marbled "gros-bleu" panels and divided by a gilt scale pattern, within gilt scroll border, *mark in blue crossed swords and no. 64 in gold*; and a Marcolini covered Cup and Saucer decorated in puce camaieu with putti at play beneath a blue marbled border, *crossed swords and star in blue* 5

120 AN EARLY MEISSEN DISH decorated after a Chinese "famille-verte" original, with a Chinese man and woman bowing to each other in a fenced garden of rocks and flowering shrubs, the border with scrolls in underglaze blue set with iron-red lotus heads and with reserves of *shan shui* in iron-red and flowers in colours, the centre painted in early Herold colours and Böttger purple lustre, the reverse with concentric red lines, 12in., *circa 1725*

** A covered bowl and dish with almost identical chinoiserie figures and border in the Bayrische Nationalmuseum is illustrated by Hofmann in the catalogue, pl. 4, no. 81.

121 A "HAUSMALER" OVAL SUGAR BOX AND COVER, by F. J. Ferner, decorated over an underglaze blue design of flowering shrubs and birds with chinoiserie figures, birds and exotic plants on a minute scale, in iron-red, green and yellow enriched with gilding, below gilt scroll borders, 5in. long, *mark crossed swords in blue* 2

** For the work of this 'outside decorator' see Pazaurek, *Deutsche Fayence und Porzellan Hausmaler*, vol. II, chap. 9.

122 A MEISSEN HARLEQUIN SCENT BOTTLE with a figure of Harlequin with his right hand held up to his head, wearing black mask and chequered red, blue, green and yellow costume, leaning against a scroll and water motif pedestal with gold scroll stopper, 3in.

** Another of similar form was in the Collection sold at Sotheby's, 17th February, 1948, lot 29.

123 A FINE MEISSEN PARASOL HANDLE in the form of a horse's head and neck, painted in colours with a landscape with figures in the foreground, chased gold mount, 2½in.; and another painted with a pair of Watteau figures and terminating in a grotesque painted head, 2½in. 2

124 A YELLOW-GROUND CANE HANDLE, one end of the tau handle modelled in the form of a bull dog's head with lilac and gilt collar, the other end with a puce vignette and the socket painted with four arched panels of quayside scenes with figures, 5in.

** A rather similar example was in the Erich von Goldschmidt-Rothschild Collection, pl. 102, no. 509; see also the Ostermann Collection, no. 249, pl. XV.

[See ILLUSTRATION, PLATE XX]

125 A RARE SMALL SUGAR BOX AND COVER of octagonal bombé form, decorated in colours with pseudo-Chinese figures in the manner of Herold within gilt, lustre and red feathery scroll panels, and with sprays of *indianische Blumen*, 3½in. 2

[See ILLUSTRATION, PLATE XX]

126 AN OVAL BOX AND COVER with scroll handles and hare knop, decorated in Kakiemon style with birds, pine trees, prunus and banded hedges, the cover with an iron-red scroll border, 5½in., *crossed swords mark in blue* 2

** cf. a similar box in the Erich von Goldschmidt-Rothschild Collection, pl. 93, no. 487.

[See ILLUSTRATION, PLATE XX]

127 AN UNUSUAL SUGAR BOX AND COVER of octagonal bombé form, painted in bright red, green, puce and browns with Chinese boys hunting and flying kites in a rocky landscape and with broad gilt bands, 4¾in. 2

** See Erich von Goldschmidt-Rothschild Collection, pl. 93, no. 488.

[See ILLUSTRATION, PLATE XX]

128 A MEISSEN CUP AND SAUCER, decorated by *F. J. Ferner*, the cup with a figure of a woman, an ass and a child and with stumpy trees, the saucer with Diana seated on a rock and with a man fishing in a stream, gilt scroll borders, *crossed swords mark in blue* 2

** The hand is seen on a cup and saucer in the Darmstaedter Collection, pl. 94, fig. 418 and see also the Mosley Collection, Sotheby's, 16th July, 1946, lot 96. This Hausmaler who is connected with the workshop of Mayer of Pressnitz, is dealt with by Pazaurek, *op. cit.*, chap. 9.

129 AN EARLY MEISSEN COVERED BOWL AND STAND, with gilt angular handles, painted with large lobed panels of European landscapes with buildings and figures, within gilt, lustre and iron-red feathery scroll panels, gilt "C"-scroll borders, 5in. 3
high, circa 1723

** Zimmermann illustrates a vessel of identical form and with similar decoration in *Meissner Porzellan*, fig. 18.

130 A MEISSEN YELLOW-GROUND TEAPOT AND COVER, of pear shape with domed lid, decorated with quay-side and harbour scenes in panels reserved on a primrose yellow ground decorated with sprays of oriental flowers, $4\frac{3}{4}$ in., *mark crossed swords in blue*

** A similar teapot with a mask on the spout was in the Erich von Goldschmidt-Rothschild Collection, pl. 98, no. 542, *circa* 1740.

131 A SET OF FOUR MEISSEN PLATES brilliantly painted with pseudo-Chinese figures in the centre at meals, playing the spinet, and taking tea, within gilt scroll borders, and with four vignettes of children at play on the rim, $9\frac{1}{8}$ in., *mark crossed swords in blue* 4

132 A MEISSEN BOURDALOUE painted with bouquets and sprigs of German flowers, $9\frac{1}{4}$ in.; and a Teapot and Cover decorated by *Loewenfinck* with barbed panels of Chinese figures on a pale blue ground, the "T"-shaped handle an animal-head spout picked out in puce, $4\frac{1}{2}$ in., *marks crossed swords in blue* 3

133 A MEISSEN CHOCOLATE POT AND COVER of cylindrical form with wood handle, decorated *after Loewenfinck* with quatrefoil panels of pseudo-Chinese figures reserved on a rich lilac ground, $5\frac{1}{2}$ in. high, *crossed swords mark in blue* 2

134 A MEISSEN TEAPOT AND COVER and two Cups and Saucers, pear-shaped, decorated with unusual figures of Chinese in bright enamel colours on gilt and iron-red trellis diaper brackets, perhaps decorated outside the factory, *teapot* 5 in. high, *crossed swords and caduceus marks* 6

135 A FINE MEISSEN PLATEAU of lobed form with shell handles, decorated in the centre with a landscape, by *B. G. Häuer*, in a quatrefoil panel, the rim with smaller landscapes and the ground with German flowers and insects, $17\frac{1}{8}$ in. *crossed swords mark in blue*

136 AN EARLY MEISSEN TEAPOT and Cover decorated in Augsburg with "gold Chinese" figures in a band round the centre, the body of depressed spherical shape with gilt gadrooned foot and cover, $4\frac{1}{2}$ in., *lustre mark*; and a Cup and Saucer decorated in similar technique, *Seuter Workshop*

** Many of these silhouetted pseudo-Chinese scenes were adapted from engravings of 1719 by Martin Engelbrecht of Augsburg; see Honey's article on "Augsburger Goldchinesen" in *Pantheon*, December, 1938, p. 326.

[See ILLUSTRATION, PLATE XXI]

137 A FINE "HAUSMALER" TEAPOT and Cover, by *J. Aufenwerth*, with gilt scroll handle and bird head spout, the squat bulbous body painted in black and red with quatrefoil panels of Watteau subjects, one a lady falconer standing with hounds, the other a seated sportswoman with gun, the cover with a stag-hunting scenes and chain guard, the ground with gilt strapwork and strings of dots, $5\frac{1}{4}$ in., *circa* 1725

** A coffee pot from the Cecil Higgins Collection in a similar technique is illustrated by W. B. Honey, *German Porcelain*, pl. 21. See also the same author, *Dresden China*, pl. 17a and Pazaurek, fig. 94 for a bowl with the same hawking scene.

[See ILLUSTRATION, PLATE XXI]

138 A PAIR OF COVERED CHOCOLATE CUPS AND STANDS with double gilt handles, decorated on a rich powdered puce ground with reserves of quay-side scenes and landscapes, the saucers with gilt lace-work borders, $4\frac{1}{4}$ in., marks, crossed swords in blue and no. 43 in gold

** For another of similar form but with a turquoise ground see the catalogue of the Erich von Goldschmidt-Rothschild Collection, pl. 96, no. 529. 6

139 AN EARLY MEISSEN TEAPOT AND COVER with simple loop handle and a grotesque mask at the base of the curved spout, decorated with oval panels of peasant figures, after Teniers, within gilt lustre and iron-red scroll work, the lid with birds and animals, $4\frac{1}{4}$ in., MPM mark in blue, circa 1725 2

140 A FINE MEISSEN BOWL decorated on the exterior with two pairs of dwarfs after Callot, one pair with a man playing a violin and the woman singing, within gilt and iron-red foliate scroll panels, the interior with a landscape in iron-red, Tin.

** The Callot figures are derived from a work published in Amsterdam in 1716 entitled "Il Callotto resuscito oder: Neu eingerichtetes Zwergen-Kabinet". Pazaurek illustrates a birthday mug by a similar hand which he attributes to a Meissen hausmaler in fig. 258.

[See ILLUSTRATION, PLATE XXII]

141 A VERY RARE "HAUSMALER" OCTAGONAL BOWL decorated in the *Bayreuth workshop* of J. F. Metzsch with externally eight full length portraits of national types, probably symbolic of the four Continents, Europe as a Polish nobleman in puce doublet and trousers with fur-lined green coat over his shoulders, his companion with red bodice and black dress, Africa as a sultan and sultana in Turkish costume, America as a negro and negress with feather head-dresses and Asia as a tartar with shield and elbow guard, dressed in green cloak over an iron-red tunic, his companion with multi-coloured skirt; the interior of the bowl with a figure of a woman flanked by typical Bayreuth floral sprays, Tin. wide

** The feathery branches on the interior are seen in a bowl in the British Museum illustrated by Honey, *Dresden Porcelain*, 1934, pl. XXVI (c), see also an article on "Bayreuth Porcelain" by William King in *Pantheon*, vol. II. 1928, p. 339, and Pazaurek, vol. II, colour pl. 21.

The figures appear to have been adapted from an edition of Cesare Vecellio's *Habiti Antichi et Moderni* (1st edition, 1590), some of them through the medium of de Ferriol's *Différentes Nations du Levant*, Paris, 1714.

[See ILLUSTRATION, PLATE XXII]

142 A MEISSEN YELLOW-GROUND VASE of beaker form painted with two large quatrefoil panels of Watteau figures in puce reserved on a rich yellow ground also with Oriental flower sprays in puce, the bulb at the base with similar flowers on a white ground within gilt bands, $8\frac{1}{2}$ in., August Rex mark in blue, lip repaired

143 A FINE MEISSEN SMALL VASE of oviform shape, the trumpet neck with a small bulb, decorated by *A. F. von Loewenfinck*, with a Chinaman holding a bird in one hand, a fantastic four-legged dog-like beast with a monkey on its back and with flowering prunus and chrysanthemum branches in Kakiemon style, 7½ in. high, *Augustus Rex mark in blue, circa 1730*

** Honey illustrates another vase with similar decoration in the V. & A. Museum in *Dresden China*, pl. XXI (a).

144 AN EARLY MEISSEN CREAM JAR AND COVER with scroll handle and tripod claw feet, decorated in colours with a lobed panel of quayside scenes with camels and merchants, in the distance three-masted ships with Bottger pearl lustre and iron-red scroll framework and with sprays of Oriental flowers, the lid with ships riding at anchor, 4½ in., *circa 1725*

** For shape see Honey, *Dresden China*, pl. XVI and for the early quayside scenes, the same author's *German Porcelain*, pl. IXa.

[See ILLUSTRATION, PLATE XXIII]

145 A MEISSEN ARMORIAL TANKARD of plain cylindrical form with loop handle, the arms with plumed mantling and winged visor as crest and supported by chinoiserie figures, below a small seascape within gilt and lustre scrollwork and with smaller chinoiserie figures around the base, silver-gilt shallow domed lid with fan-shaped thumb-piece, 6½ in.

** Another armorial tankard in the Erich von Goldschmidt Rothschild Collection, pl. 86, no. 599 has very similar decoration.

[See ILLUSTRATION, PLATE XXIII]

146 A VERY FINE AND RARE BOURDALOUE, decorated by *Johann Gregor Herold* with brilliantly painted shaped panels of chinoiserie figures, on one side a naked lady and child with attendants, mountains in the distance, the other side with three figures pointing to an island with palm trees and Red Indian-like figures; the interior with a figure of a woman, her feet in a bath, naked from the waist upwards, a baldachin above her, within rich feathery scrolls in iron-red, puce and gilding outlined in black and below gilt scrollwork borders, the ground with brightly coloured figures of cocks, hens and exotic birds, of sauceboat shape with inverted sides and scroll handle, 8 in. long, *cross swords mark in blue enamel, circa 1730*

** Another of equally fine quality was in the Collection mentioned above, pl. 85, no. 574. See also Arthur Lane, *French Faience*, p. 19.

[See ILLUSTRATION, PLATE XXIII]

147 A FINE MEISSEN TANKARD of cylindrical form, painted by *J. G. Herold*, with a single large panel of pseudo-Chinese figures, a man and woman dancing on a red and yellow chequered floor watched by mandarins seated at a table, an attendant carrying a miniature garden in a bowl towards musicians seated on a dais above, in the background pagodas and a cloudy sky, within lustre gilt and iron-red foliate scrolls, the white ground with exotic birds, the silver-gilt lid engraved with strap-work and with fan-shaped thumb-piece, 7 in., *circa 1725-30*

** A tankard probably by the same hand is in the V. & A. Museum, see Honey *Dresden China*, pl. 15a; see also Hofmann, *Das Porzellan*, fig. 202 for another tankard in very similar style also with chequered ground and signed "Johann Gottlob Schlimpert, Meissen, 10. Juli 1725".

[See ILLUSTRATION, PLATE XXIII]

148 A MEISSEN VASE, powerfully decorated in strong Herold colours, the trumpet-shaped upper part with an exotic crane in a fenced garden and flowering branches of oriental flowers, the cup-shaped lower part with deep *ju-i*-shaped lappets and pointed leaves, the colours including turquoise and leaf-green, rose purple, iron-red and yellow with touches of gilding, a broad band of gilding round the foot, 13 $\frac{3}{4}$ in., *Augustus Rex* mark in blue (repaired)

** The companion vase is in the Sir Bernard Eckstein Bequest in the British Museum.

Comparable in colour and technique to the vase in the V. & A. illustrated by Honey, *Dresden China*, 1934, pl. 13; compare also Zimmermann, *Meissner Porzellan*, fig. 21.

149 A PAIR OF ELEGANT MEISSEN BEAKERS of cylindrical form with slightly everted rims, decorated after an early Kakiemon original with a Japanese figure in blue and turquoise-green, a kylin in turquoise and gilt and with scattered insects and flowers, with chased ormolu feet, 14in. high, *Caduceus* marks in blue

** A similar beaker is in the Franks Collection, British Museum.

[See ILLUSTRATION, PLATE XXIV]

150 AN IMPORTANT MEISSEN GREEN-GROUND GARNITURE of a Vase and Cover and two Beakers, the vase of oviform shape with flat shoulders, a cylindrical neck and domed cover; the beakers with broad trumpet bodies rising from cup-shaped bases, superbly decorated with quatrefoil and barbed panels of large Watteau figures, walking, courting and music-making in landscapes, reserved on a light sage-green ground further enriched with bold sprays of oriental flowers and rockwork, the lower part of the two beakers with oriental flowers on a white ground, 16in. and 10 $\frac{1}{4}$ in. high, *Augustus Rex* marks in blue 4

[See ILLUSTRATION, PLATE XXV]

151 A RARE AND ATTRACTIVE PAIR OF MEISSEN VASES of hexagonal beaker form, boldly painted by J. G. Klinger with a bouquet of semi-botanical German flowers and single blooms with scattered insects on the upper part, the bulb and foot with smaller floral sprays and insects, gilt lines around the rim, foot and central bulb, 12 $\frac{1}{2}$ in. high, *Augustus Rex* marks in blue

** These "ombrirte deutsche Blumen" were derived from the work of the botanist J. W. Weimann, first published in Ratisbon in 1735. For a signed example of Klinger's work see Pazaurek, *Meissner Porzellanmalerei*, fig. 11, a tankard in the Berlin Schlossmuseum dated 1742. See also Honey, *German Porcelain*, pl. 7a for a teapot in the Moseley Collection.

[See ILLUSTRATION, PLATE XXIV]

MEISSEN ANIMALS AND BIRDS

152 A MEISSEN SMALL TEAPOT in the form of a phoenix with long curved tail forming the handle, the neck and wing feathers in red and green, its head turned back towards its tail, the lid with a kylin, 6 $\frac{1}{2}$ in. 2

153 A RARE HEN TEAPOT, the hen of houdan type, the white, brown and reddish tail feathers as handle, the yellow beak as spout and a chick as cover, with the heads of chicks appearing from beneath its wings, 7in., *crossed swords* mark in blue 2

154 ANOTHER, in form similar to the preceding but with darker markings and pierced with ormolu holes for use as a potpourri vessel, *Tin.*, *crossed swords mark in blue*

** Another was in the Georg Hirth Collection, see *Deutsch Tanagra*, 1898, no. 32.

155 A SWAN TEAPOT and Cover, after the Swan Service modelled for Count Brühl by *Kaendler and Eberlein*, in the form of a white swan with black legs, turquoise reeds as spout and on the back of the swan a putto clad in a flowing puce drapery which forms the handle, in contemporary rococo ormolu mount, *9in. high, crossed swords mark in blue* 2

** A similar teapot in white was in the Fischer Collection, see catalogue (1906), no. 953, pl. XXIV.

156 A PAIR OF SPIRITED MODELS OF HORSES from the group of Apollo's Chariot by *Kaendler*, white with slight brown markings on the flowing manes and tails, rearing and with gilt harness, on Louis XV ormolu bases, *9in. high, circa 1773* 2

** From the Brook House Collection.

From a set of table decorations modelled for Catherine II of Russia.

See also Fischer Collection, Catalogue (1906), pl. 49, no. 946, and Hannover, fig. 147.

157 A PAIR OF MEISSEN FIGURES OF MOPS, by *Kaendler*, the pug dogs both seated on ormolu cushions, the dog with curly tail, black nose and light brown back and neck, the bitch with slightly darker markings and with her puppy, *10½in. high*

** The model dates from 1741; see Albiker, *Die Meissner Porcellantiere*, pl. 44, no. 194.

158 A PAIR OF MEISSEN FIGURES OF HARES squatting on their haunches with ears pricked, one with a grey-black head and dark brown markings, the other in lighter tones, on oval bases encrusted with coloured flowers, *5½in., crossed swords mark in blue* 2

** This model was copied by English Factories including Bristol and Bow.

[See ILLUSTRATION, PLATE XXVI]

159 TWO MEISSEN FIGURES OF RED SQUIRRELS, by *J. J. Kaendler*, with long bushy tails, squatting on flower-encrusted bases with a nut upheld in their paws, and with a chain attachment to their collars, coloured in tones of reddish-brown, *8in. high, crossed swords marks in blue; one with collar inscribed "Tousjours Fidele" in rose diamonds* 2

** Others were in the Emma Budge Collection, pl. 120, no. 167 and in the Fischer Collection, see catalogue (1906), no. 87; see also Albiker, *op. cit.*, pl. 39, no. 164.

[See ILLUSTRATION, PLATE XXVI]

160 A MEISSEN GROUP, by *Kaendler*, symbolic of Africa from a Set of the Continents, with a figure of a negress seated cross-legged on the back of a reclining lion, the negress with elephant head-dress and ears of corn in her upraised left hand and a sceptre in her right, wearing a feathered skirt and leggings and a puce-lined green jewelled cloak, on a rectangular green-washed base, $11\frac{1}{4}$ in., *crossed swords mark in blue*

** A full set was in the List Collection, Magdeburg, pl. 69, no. 817.

161 ANOTHER FIGURE OF AFRICA as a negress seated on a lion, in slightly different palette with flowered yellow cloak, the lion of lighter tone, $11\frac{1}{4}$ in., *mark crossed swords in blue*

** The series dates from 1745-6, see Albiker, pl. 80, no. 312.

162 A PAIR OF RARE MEISSEN FIGURES OF CAMELS, by *J. J. Kaendler*, with German ormolu mounts, the camels grey with plaid harness hung with gilt bells, the load covered by a sumptuous puce cloth with gilt edge and tassels, the sides with green, white and gilt cabochons and darker puce foliage at their bases, the headgear and the cloth enriched with ostrich feather plumes, on green washed base with applied flowers. The German ormolu stand with applied flowers and lizards and a bulrush on the base, and with a palm tree beside which the camel is standing, supported on four feet in the form of turtles, $16\frac{1}{4}$ in. *high* 2

** For another pair of these rare camels see the C. H. Fischer Collection Catalogue, pl. XII, nos. 316-7.

Also Berling, *Festive Publication*, table 10, no. 6.

[See ILLUSTRATION, PLATE XXVII]

163 AN EXTREMELY IMPORTANT MEISSEN CELADON GROUP of an elephant, bearing on its back a howdah on which is seated a figure of a Chinaman, with his arms folded in his sleeves, squatting on a cushion, in front of him an attendant seated on the elephant's head and holding a globular pot-pourri vase, at his back a female attendant with crossed legs playing a mandolin, the howdah cloth with tassels over the elephant's ears and with pseudo-Chinese characters in low relief within lobed lappets, the whole covered with a light celadon glaze, wearing thin on certain projections, mounted on a fine German ormolu base chased with rockwork and foliage and with pierced rocaille feet, *the group* $10\frac{1}{4}$ in. *high*, *the whole* 13 in. *high*

** Only one other example of this group is known, that in the Franks Collection in the British Museum.

No other contemporary European factory is known to have produced a celadon glaze. The British Museum example is illustrated by Egan Mew, *Dresden China*, pl. 12. See also Honey, *Dresden China*, 1934, p. 57-8 and note 60.

[See ILLUSTRATION, PLATE XXVIII]

MEISSEN GROUPS AND FIGURES

164 A MEISSEN GROUP of Father Time standing with his scythe in his left hand and an hour-glass raised in his right, in pale flesh colours and bright red lion cloth, on one side two winged putti as miners working with hammers, on the other side a naked putto holding a cornucopia from which issues lumps of coal and gold coins, the moulded rococo base picked out in gilding, $7\frac{1}{2}$ in. *high*, *Marcolini period*, *crossed swords and star in blue*

165 ANOTHER MEISSEN GROUP of Flora, seated on rocks with a small gilt crown on her head, an olive branch in her right hand and a cornucopia of flowers in her left, wearing a white robe with flowered yellow cloak, flanked by scantily clad putti with blue and green loin cloths, the base encrusted with flowers and with rocaille scrolls outlined in gilt, $6\frac{3}{4}$ in.; and another of a Nymph seated on rockwork, on one side a basket of fruit and on the other a putto astride a goat, on a spirited rococo base outlined in gold, $7\frac{1}{2}$ in. *high, crossed swords mark in blue* 2

166 AN ATTRACTIVE FIGURE of a Boy in flowered tunic and purple sash, playing the bagpipes to a begging dog, with a lamb at his side, on an oval base encrusted with flowers, $5\frac{1}{2}$ in., *crossed swords and dot mark, Academic period*; and a group of three Putti, symbolic of Spring, one standing and the other seated, with baskets, garlands and posies of flowers, $3\frac{1}{2}$ in., *crossed swords mark in blue* 2

167 A MEISSEN FIGURE OF CUPID as a Fishergirl with a fish in her right hand and basket in her left, on a moulded rocaille base outlined in gilding, $3\frac{3}{4}$ in.; a miniature Figure of a Peasant wearing a flower in his puce waistcoat, a round black hat in his left hand, on flower encrusted base, $4\frac{1}{2}$ in.; and a pair of Figures of Hercules and Venus with their attributes, decorated in pale flesh colours, $4\frac{1}{2}$ in., *mark crossed swords in blue* 4

** Another example of the first in the Darmstaedter Collection, pl. 23, no. 20.

168 A MEISSEN GROUP OF THE SEASONS, personified by a pair of plump Putti, Autumn as Bacchus with bunches of grapes and Summer as a Girl with a sheaf of corn, one with green and the other with flowered drapery, on a moulded rococo base picked out in gilding, 10in., *mark crossed swords in blue*

169 A PAIR OF MEISSEN BUSTS OF CHILDREN, by Kaendler, one with a white cap, puce drapery and yellow-ground dress with Japan flowers and puce foliate bodice, an applied posy of flowers in her bosom, the other with flowered bonnet and a feather with a blue bow, wearing a brown trellis diaper dress and dark puce drapery, $9\frac{1}{2}$ in., *crossed swords mark in blue* 2

** From the Brook House Collection.

These popular busts are figured by Berling, *Festive Publication*, pl. 10, fig. 1 and 2.

170 A RARE MEISSEN CRUCIFIX, the figure of Christ realistically rendered with a gilt-edged loin cloth, green crown of thorns, and brown hair and beard, mounted on an ebonised wood cross, the porcelain base in the form of a stepped pediment decorated with scattered sprays of German flowers in colours and with gilt lines, $19\frac{1}{2}$ in. *high, mark crossed swords in blue on the base*

** This model derives from a prototype in Böttger stoneware of which there is an example in the Gotha Museum, illustrated by Berling, *Meissner Porzellan*, fig. 10. A later figure of Christ is figured by Berling, *Festive Publication*, fig. 31.

[See ILLUSTRATION, PLATE XXIX]

171 AENEAS AND ANCHISES. A Meissen Group, by Kaendler, of Aeneas in gilt cuirass, puce tunic and light brown lion skin on his head, bearing on his back his father Anchises, with a statue of a warrior in his right arm, at Aeneas's side a boy, on flower encrusted base with rocaille scroll edges, $6\frac{1}{2}$ in., *mark, crossed swords in blue*

** An earlier version is illustrated by Sauerlandt, *Deutsche Porzellan Figuren*; for a version similar to the above see C. H. Fischer Catalogue (1906), no. 703.

172 A MEISSEN FIGURE OF ATLAS, seated on green and reddish-brown rockwork, naked except for a lion skin, bearing on his shoulders a terrestrial globe with the Continents in colours, the base with rocaille moulding edged in yellow, 6½ in., *mark crossed swords in blue*

173 AN ATTRACTIVE MEISSEN HAIRDRESSING GROUP, by J. J. Kaendler, with one little girl standing on a stool dressing the hair of a seated child in a flowered cloak, a youthful gallant stands at the side and looks on admiringly, in puce, white, yellow and lilac costumes, a box of trinkets on the rocaille base, 6 in. high, *mark crossed swords in blue*

** Another similar group is illustrated by Honey in *Dresden China*, pl. 51b; see also Berling, *Meissner Porzellan*, fig. 141

174 A PAIR OF MEISSEN PILGRIMS, the man carrying a flask on a stick over his shoulder, the woman with a shepherd's crook, both with black collars and round hats decorated with scallop shells in puce and wearing flowered yellow puce costumes and red sandals, on gilt edged rococo bases, 7½ in.; set in Meissen Arbours with pierced scroll and trellis work and encrusted with polychrome flowers, 12½ in., *crossed swords mark in blue* 4

** For other pilgrims see C. H. Fischer Catalogue, nos. 989 and 990.

175 AN ATTRACTIVE PAIR OF MEISSEN CHINOISERIE GROUPS, in one a Chinese Lady wearing a flowered robe and lilac yellow-lined kimono holds a pot-pourri vase in her right hand, with her left she is pouring chocolate from a jug into a cup held on a tray by a Chinese boy, another Chinese boy in green robe with yellow lining is seated on the flower encrusted base and holding a basket of fruit; in the other a Chinese lady wearing an inky-blue robe and flowered kimono, is seated on a tree-stump, a child in a green coat sitting on her left knee and another with puce flowered coat is standing beside her, both children have amusing parasols, also on a flower-encrusted base, 6 in. and 5½ in., *crossed swords marks in blue* 2

** From a suite modelled by Kaendler, Reinicke and Meyer, circa 1750.

* See Honey *Dresden Porcelain*, 1934, pl. LIIa and *German Porcelain*, 15c; also Berling *Meissner Porzellan*, fig. 81, and Darmstäedter Collection, pl. 14, fig. 48.

[See ILLUSTRATION, PLATE XXX]

176 A MEISSEN CHINOISERIE FAMILY GROUP, on the left the father standing with his left arm raised, wearing a white coat with blue lining, red sash, tall biscuit-coloured pagoda hat and yellow boots, on the right the mother with flowered skirt and white puce-lined robe, her hair done in a top-knot, her right arm round a child, naked except for yellow drapery, sitting on a table beside a black parasol held by the mother, another child standing on the ground and feeding a grey monkey with a red apple, on flower encrusted base, 6½ in. high

** Another of the 'family groups' is in the Hon. Mrs. Basil Ionides' Collection

illustrated in an article by William King in *Old Furniture*, May, 1929, fig. 8.

[See ILLUSTRATION, PLATE XXX]

177 A MEISSEN GROUP OF LOVERS, by J. J. Kaendler, the lady seated on rockwork in white with a pink rose in her bosom and a puce cloak with gilt flowers over her shoulder repelling the advances of her ardent lover who woos her on one knee, in black breeches and yellow flowered doublet, the base with a dog and applied flowers, 8 $\frac{3}{4}$ in. long

[See ILLUSTRATION, PLATE XXXI]

178 A MEISSEN 'CRINOLINE' GROUP, by Kaendler and Reinicke, with a figure of a lady with exaggeratedly wide crinoline skirt seated in a gilt baroque chair holding a heart in her upraised left hand and a gilt bonbonnière in her right, wearing an ermine cape over a long yellow cloak, black bodice, turquoise petticoat and skirt with Oriental flowers in puce, to her right a girl with an open box of trinkets, wearing a round green hat and a bodice and apron with brick-red scrolls and lines, on an irregular flat base encrusted with flowers, 9 $\frac{1}{4}$ in. long, 6 $\frac{3}{4}$ in. high

* Other versions of this group have additional figures including that of a gallant to whom the lady is presenting the heart; see Berling *Meissner Porzellan*, fig. 79.

For a separate model of the trinket seller ascribed to Reinicke, see Lord Fisher "Early Dresden Figures" in *Apollo*, August, 1934.

[See ILLUSTRATION, PLATE XXXI]

179 A VERY RARE EARLY MEISSEN "CALLOT" FIGURE of a Musician, by Georg Fritzsche, in the form of a large-headed dwarf with round black hat turned up at one side and gilt at the rim, seated on a barrel and playing a 'cello, his coat with a broad gilt band round the edge, light green breeches and black shoes, the 'cello and bow brown, and the hexagonal base with a brown band of gilding within white mouldings, 4 $\frac{1}{4}$ in. high, circa 1720, decorated in Augsburg

* Adapted from a book published at Amsterdam in 1716 entitled *Il Calotto Rususcitato*.

Georg Fritzsche had been 'repairer' at the factory since 1712, and is generally attributed with the creation of this and other similar figures.

Another, or perhaps the identical figure, was in the Gumprecht Collection, see catalogue, pl. 40, no. 371.

For other Callot figures see Zimmermann, *Meissner Porzellan*, fig. 11 and Honey, *Dresden China*, 1934, pl. XIX d.

[See ILLUSTRATION, PLATE XXXII]

180 A PAIR OF EARLY MEISSEN PAGODA FIGURES of squatting Chinamen, one wearing a cap of curled brick-red feathers with a central yellow feather, with black eyebrows and an open mouth, with a *Pu tai* paunch surmounted by a puce band, one shoulder and his legs covered by falling drapery in light mushroom pink with black feathery scrolls and partridge-eyes; the other with yellow pagoda hat and blue lining and clothed in a loose grey-edged robe decorated in puce also with feathery scrolls and partridge-eyes, depending from his yellow belt five feathers in black, iron-red and yellow hollow bases, 3 $\frac{3}{8}$ in. and 4 $\frac{1}{4}$ in. high, crossed swords mark in blue, circa 1730

* Probably for use as pastille burners and modelled by Georg Fritzsche. For an example of the second in the R. W. M. Walker Collection, see Honey, *Dresden China*, pl. XXXIXa.

[See ILLUSTRATION, PLATE XXXII]

181 AN ATTRACTIVE MEISSEN FIGURE of a 'Garçon Boulanger', by *Peter Reinicke*, the baker in yellow stocking cap and blue coat with gilt buttons over black breeches and white apron, leaning forward and supporting on his back a large white basket piled high with brown loaves, applied flowers on the irregular flat base, $7\frac{1}{2}$ in.

** Modelled from a print after Bouchardon in the series of 'Cris de Paris'; both print and figure illustrated by Schnorr von Carolsfeld, *Porzellan*, 1916, figs. 44 and 45.

[See ILLUSTRATION, PLATE XXXIII]

182 A FINE PAIR OF MEISSEN COOKS, both seated and on square paved bases, the man clothed in white except for a black bag wig and shoes and lilac breeches, a knife stuck in his belt, holding aloft in his left hand a small leg of meat, in his right a saucepan, the woman with puce mob cap, yellow bodice, white blouse and rich brown skirt, holding in her right hand a skinned and larded hare, on a board in her lap various implements, $6\frac{1}{4}$ in. and $6\frac{3}{4}$ in., marks, crossed swords in blue 2

[See ILLUSTRATION, PLATE XXXIII]

183 A MEISSEN ITALIAN COMEDY GROUP, by *J. J. Kaendler*, with standing figures of Mezzetin in black trailing cap, his yellow doublet strewn with playing cards, slashed blue breeches and lilac shoes, his arms around a young woman with a bird-cage in her left hand, the woman in lilac and gilt bodice and boldly striped brick-red and dove-grey skirt, between them a dog on flower encrusted base, $7\frac{1}{4}$ in.

** From the Brook House Collection.

Other examples in the Emma Budge Collection, pl. 129, no. 798, and Pannwitz, pl. 85, no. 273. See also *Old Furniture*, July, 1929, p. 148 for a fine example in the Collection of the Hon. Mrs. Basil Ionides.

[See ILLUSTRATION, PLATE XXXIV]

184 A RARE EARLY MEISSEN 'CRINOLINE' GROUP with figures of a lady and gentleman embracing, a birdcage at their side, the lady brilliantly enamelled with Oriental flowers on her black skirt, above that a robe with rose-purple flower-heads on a turquoise ground and with bright iron-red lining, streamers in her hair, her feet free-standing, the man with both feet stretched beyond the edge of the base and wearing black bag wig, iron-red coat with broad gilt cuffs, rose-purple waistcoat fastened with one button disclosing his white shirt and with similarly coloured breeches, 6in. long by $4\frac{3}{4}$ in. high

** This model which dates from 1736 is the earliest of the so-called 'crinoline' groups.

Examples were in the Emma Budge Collection, pl. 127, no. 781; and in the Massey-Mainwaring Collection illustrated by Berling, *Meissner Porzellan*, fig. 150, See also Zimmermann, *op. cit.*, fig. 41.

[See ILLUSTRATION, PLATE XXXIV]

185 A VIGOROUSLY MODELLED MEISSEN FIGURE OF SCARAMOUCHE, by *Johann Joachim Kaendler*, from the Italian Comedy, supported by rockwork, his hands on his hips and one leg thrust forward, wearing a long black beret-like head-dress, grey doublet decorated with playing cards and with frilled collar, puce breeches and black shoes, over his right arm and falling down his back a flowing cloak boldly coloured in brick-red and yellow, the base encrusted with flowers, $7\frac{1}{4}$ in., circa 1740

** There were two examples in the Pannwitz Collection, nos. 397-8, pl. 83. See also Zimmermann, *op. cit.*, col. pl. 39.

[See ILLUSTRATION, PLATE XXXIV]

186 A MAGNIFICENT MEISSEN GROUP OF THE TYROLESE DANCERS, by *J. F. Eberlein*, the woman with plaited hair, white feathery scrolls on her brick-red bodice, her striped skirt with puce florettes on a yellow ground and white wavy lines on a blue and gilt ground, her skirt with iron-red feathery scrolls, the man with a green hat turned up in front, flowered puce doublet with yellow cuffs and belt and black breeches with red bows at the knees, the two figures in vigorous movement and with brilliantly modelled and coloured features, on an irregular base with long-stalked applied flowers, $6\frac{1}{2}$ in. high

** This group was first modelled in 1735 and inspired the well-known Chelsea and Bow versions of the same subject; it is also known in Chinese "famille-rose" porcelain. Two of the Chelsea Groups were included in the Eckstein Collection of English Porcelain, Sotheby's, 29th March, 1949, lots 135 and 136.

For other Meissen examples see Lord Fisher's article on "Early Dresden Figures" *Apollo*, August, 1934, p. 63; Darmstaedter Catalogue, pl. 71; Berling, *Meissner Porzellan*, fig. 86 and Hirth Catalogue, no. 75.

[See ILLUSTRATION, PLATE XXXV]

NYPHENBURG FIGURES

187 A PAIR OF NYPHENBURG FIGURES OF PUTTI, by *F. A. Bustelli*, standing naked on flat square bases, each with drapery around one leg, one a rich rose-purple with yellow lining, the other blue with reddish-brown lining, both with gilt edges, $3\frac{7}{8}$ in., marks, incised *W's* 2

** Perhaps from a Set of the Seasons, cf. Friedrich Hofmann, *Geschichte der Porzellan-Manufaktur Nyphenburg*, vol. I, fig. 106.

188 A SMALL NYPHENBURG FIGURE OF A PUTTO, by *F. A. Bustelli*, as Apollo from the series of "Ovidian Gods", his right hand held aloft, his left resting on a lyre, scantily clad in puce drapery with green lining and blue ribbon on a typical flat base of rococo outline modelled in relief with a bow and arrow and washed in green, $4\frac{1}{2}$ in., impressed shield mark on upper side of base and rare inventory mark C.H.C. in red (see Hofmann, *op. cit.*, pl. 102 centre)

189 ANOTHER RARE FIGURE of a Putto as Father Time, also by *F. A. Bustelli*, standing in typical attitude with both hands holding a scythe an hourglass and book on the flat base, with small wings and blue and yellow drapery upheld by a puce strap, the base with gilt and green scrolls, $4\frac{1}{4}$ in., *shield mark within a gold line on the upper part of the base*

** A similar figure is in the V. & A. Museum, illustrated by W. B. Honey in *German Porcelain*, pl. 47a.

190 VENUS. An attractive Nymphenburg Figure, by *F. A. Bustelli* of a Putto dressed as Venus with a rose and star in her hair, a sceptre in her right arm, scantily clad in puce drapery with darker puce and gilt flowered design, the left leg resting on a gilt mirror, the flat base washed in green and pink, $4\frac{3}{8}$ in. high, *impressed mark similar to the preceding (cf. Hofmann, op cit., fig. 105)*

191 A RARE NYPHENBURG SMALL FIGURE by *Franz Anton Bustelli*, of a Putto in the guise of Cupid, ensnaring in a white net a terrestrial globe in blue, the plumply modelled figure blindfolded, with roseate cheeks and yellow hair, small wings and a quiver on his back, the drapery yellow with iron-red scrolls, the flat asymmetrical base picked out in gilding, 4in., *impressed shield mark on the side in blue with gilt outline*

** A very similar, and perhaps identical example in the Pannwitz Collection, no. 463, pl. LXXX: see also Hofmann, fig. 102.

192 'THE OVIDIAN GODS'. Another attractive Figure, by *F. A. Bustelli*, of a Putto as a Faun holding aloft in his right hand a bunch of green grapes, the face delicately coloured, half seated on a tree-trunk, his legs a reddish-brown, and the base picked out in green and gilding, $4\frac{1}{2}$ in.

** This series is mentioned in contemporary inventories and price lists and included at least twenty-three separate figures, see Hofman, *op. cit.*, vol. III, p. 23. An example of the above figure is in the Bavarian National Museum, see catalogue, pl. 26, no. 545.

193 ANOTHER RARE FIGURE, by *F. A. Bustelli*, of a Putto in the guise of Apollo, from the same series, standing with his right arm holding a gilt sun disc with a face in relief, his left hand resting on a lyre, green foliage in his hair and a green cloak with puce lining around his loins, the base with a bow and arrow in relief and with gilt-edged scrolls, $4\frac{1}{2}$ in., *impressed shield mark on underside of base (cf. Hofmann, op. cit., fig. 102 and Ostermann Cat., pl. XXXIV, no. 625)*

194 A FINE NYPHENBURG FIGURE OF A PUTTO, by *Franz Anton Bustelli*, dressed as Flora, with a rose in her hair, a posy in her right hand, and other flowers in her scanty blue drapery which has a white lining, the typical flat base with gilt edges and washed in green and yellow, 4in., *impressed shield mark outlined in gold on upper side of base*

** A white version of this figure is illustrated by Hoffmann in the work cited above, p. 104, fig. 100.

195 A NYMPHENBURG FIGURE OF AUTUMN, by *F. A. Bustelli*, in the form of a naked Putto with round black hat and a bunch of grapes in each of his hands, sitting athwart a mossy tree-stump with bunches of grapes, melons and other fruits and vegetables on the flat square base, $3\frac{3}{4}$ in.

** A white example in the Bavarian National Museum is illustrated in the Catalogue, pl. 26, no. 544; another was in the Hirth Collection.

196 A FINE NYMPHENBURG PUTTO, by *F. A. Bustelli*, as Pluto from the "Ovidian Gods" series, magnificently posed with his plump body swaying to his left and clad in a rich black cloak with lilac lining, the feet and dimpled knees with touches of flesh colours, on one side the three-headed Cerberus, the flat base with slight gilding and green wash, 4 in.

** See Hannover, vol. III, fig. 309, for a white example; also Hofmann, Catalogue of the Bavarian Museum, pl. 26, no. 546.

[See ILLUSTRATION, PLATE XXXVI]

197 A VERY RARE NYMPHENBURG WHITE FIGURE OF A CHINAMAN, by *Franz Anton Bustelli*, in the attitude of kow-tow, his face buried in the voluminous folds of his garment, a belt with dagger at his waist, on a flat oblong base of rococo outline, 6 in. long, impressed shield mark on upper side of base

** Presumably identical with a figure of '1 Chyneser auf dem Angesischt liegend' mentioned in the inventory of models dated 1760, no example of which was known to Hofmann, whom see, vol. I, fig. 90 and vol. III, p. 395.

198 A FINE NYMPHENBURG FIGURE OF A CHINAMAN, by *Franz Anton Bustelli*, seated on a rococo scroll bench, in his right hand a teacup and near it a saucer, wearing a blue scull cap above his pigtail, a short orange-red coat with gilt scalloped edges and blue "oeil-de-perdrix" sleeves, his baggy lilac trouser with puce foliate scrolls and his yellow slippers with blue heels, the base with applied flowers and picked out in gilding, 5 in. high, impressed shield mark

** This is a single figure from the so-called "Tea Group", an example of which is illustrated by Hofmann, vol. I, p. 115; he also illustrates the above figure on p. 117. Other examples are in the British and Fitzwilliam Museums; see also Robert Schmidt, *Porcelain*, fig. 134.

[See ILLUSTRATION, PLATE XXXVI]

199 A PAIR OF ATTRACTIVE NYMPHENBURG FIGURES OF PARROTS, by *Dominikus Auliczek*, each perched on the cross branches of a tree, with yellow beaks, green heads, and red, blue and yellow plumage, the bases washed in browns and greens and standing on bombe plinths outlined in gilt, $6\frac{1}{4}$ in. high, one with impressed shield mark, the other with hexagram mark in blue

2

** A white example illustrated by Hofmann, vol. II, fig. 187.

200 A FINE NYPHENBURG FIGURE OF PANTALOON, by *Franz Anton Bustelli*, leaning forward with his hands behind his back and one leg advanced, his bearded face looking to his right, wearing a pointed black hat and long black cloak (*zimarra*) with gray collar and lining, a tight-fitting pale brick-red jacket buttoned up the front, knee breeches of the same colour with a black and gilt dagger at his belt, his hose almost flesh coloured and with yellow slippers, with a small scroll support and a flat base of irregular rococo outline, 6 $\frac{1}{2}$ in., impressed shield mark on the support and incised numeral 2 on the underside of base

** This traditional rendering of Pantaloon from the Italian Comedy is very close to an engraving in Riccoboni's *Histoire du Theatre Italien*, Paris, 1730; see Hofmann, vol. III p. 420 and vol. I, colour plate VI. Other examples in the Pannwitz Collection, pl. LXXVII, no. 459 and the Bavarian National Museum Catalogue, pl. 22, no. 599. See also *Die Italienische Komödie in Porzellan*, Berlin, 1947, pl. 12.

[See ILLUSTRATION, PLATE XXXVII]

201 A RARE AND ATTRACTIVE NYPHENBURG FIGURE OF A PILGRIM, by *Franz Anton Bustelli*, walking with his left hand supported on a stick, his possessions slung in a white bag over his right shoulder, wearing a black hat with up-swept sides, a rich brown cape over a black habit and a white scapular on the front of which depends a cross and rosary, a tree-trunk behind him and the flat rocaille base with applied leaves and with green wash at the back, 7 $\frac{3}{4}$ in., impressed shield mark on upper side of base

** This model of which coloured versions are extremely rare corresponds to the description of "1 Bilgeram" in the 1760 inventory. See Hofmann, fig. 123 and p. 396, and Darmstaedter Cat., pl. 87, no. 251.

[See ILLUSTRATION, PLATE XXXVIII]

202 ANOTHER FINE NYPHENBURG ITALIAN COMEDY FIGURE, by *Franz Anton Bustelli*, of a Lover dressed in black, his left hand raised towards his face which has an expression of anguished surprise, his right hand resting on a stick, wearing a Guardi-esque black hat, a black cape with powdered grey lining, a lace collar over his long waistcoat which has a black "oeil-de-perdrix" pattern on a similar powdered grey ground, his breeches bright black, his hose flesh coloured and his black shoes with red heels, supported on a rococo scroll and on a typical flat base with gilt outline, 7 $\frac{1}{2}$ in.

** Hofmann indicated that this was probably a figure of Anselmo, a pair to the figure of Corine in the succeeding lot, together one of Bustelli's eight pairs of Italian Comedy figures. The figure of Anselmo appears to have been adapted from another engraving from Riccoboni's work referred to above, that entitled "Narcisin de Malalbergo". For the type of Lover, see Duchartre, *The Italian Comedy*, 1929.

For examples in white see Hofmann, vol. I, fig. 123 and vol. III, fig. 318.

[See ILLUSTRATION, PLATE XXXIX]

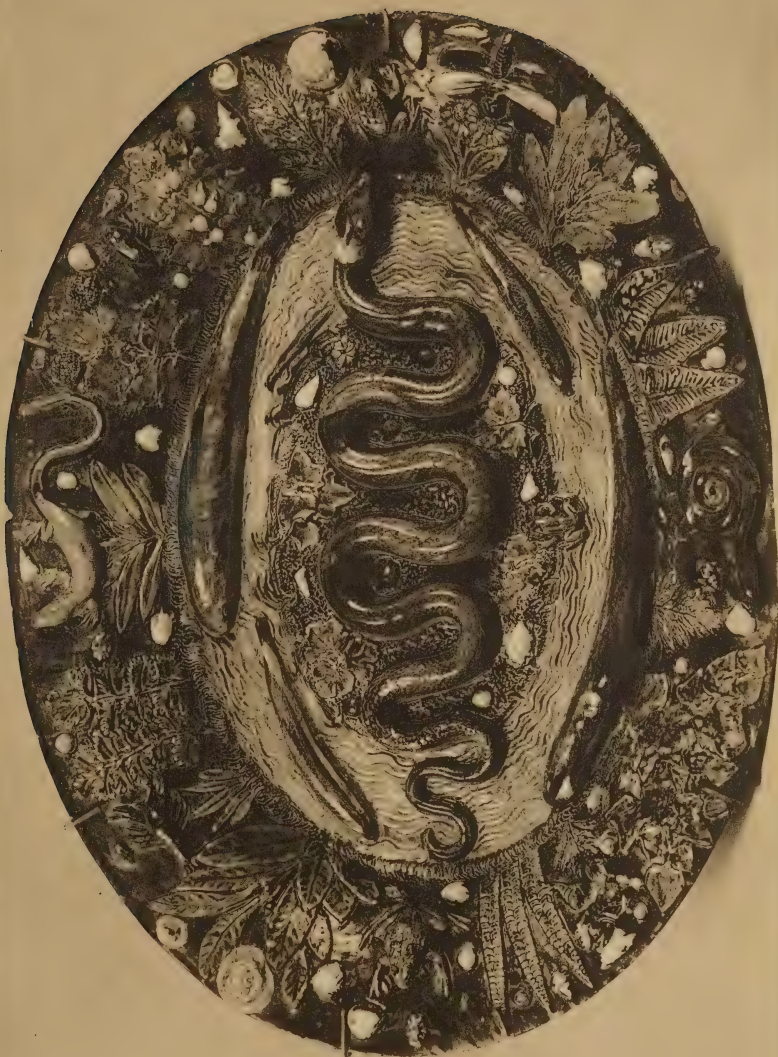
203 A VERY ATTRACTIVE NYMPHENBURG FIGURE OF A YOUNG WOMAN from the Italian Comedy, by *Franz Anton Bustelli*, standing with her left elbow supported on a tall rococo scroll, her two hands holding a sheet of paper on which is inscribed a billet-doux reading "*Voi Sarete ricordato Delle Parolle promesse*" and signed "*Leander*", her hair tied with a black bow at the back and round her neck a necklace with a black bow in front, a pink feather in her cap, wearing a yellow bodice with puce stripes edged with gilt, the sleeves terminating in falling white cuffs, her skirt falling in loose folds and decorated with horizontal blue stripes and with a broad puce crinkled band at the bottom, her apron with a similar puce edge enclosing a continuous floral band in bright colours, her yellow shoes with puce heels, the base outlined in gilding, 7½ in., *impressed shield mark on the scroll support*

** From the Walker Collection.

A companion figure to the preceding lot, called in the contemporary catalogues *Corine*, which is perhaps a misprint for *Clorinda*; see Hofmann, vol. III, p. 422 and figs 117 and 318. Another example in the Darmstaedter Catalogue, pl. 64, fig. 261; another shown at the Art Treasures Exhibition, 1932, no. 830.

[See FRONTISPIECE]

END OF SALE

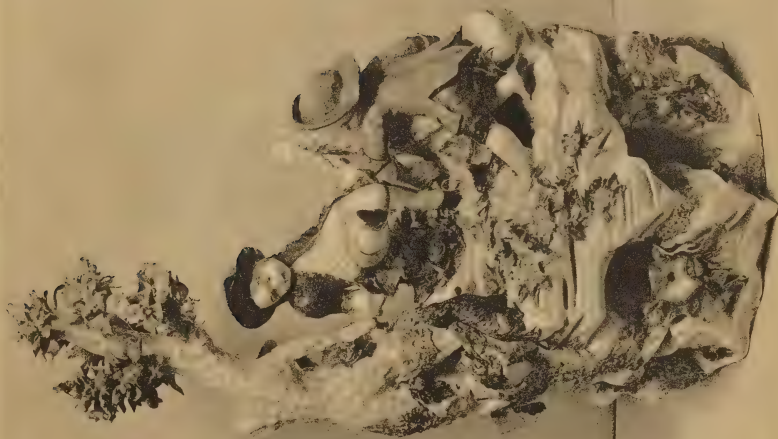




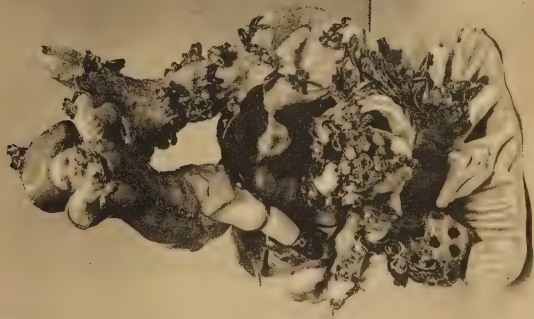




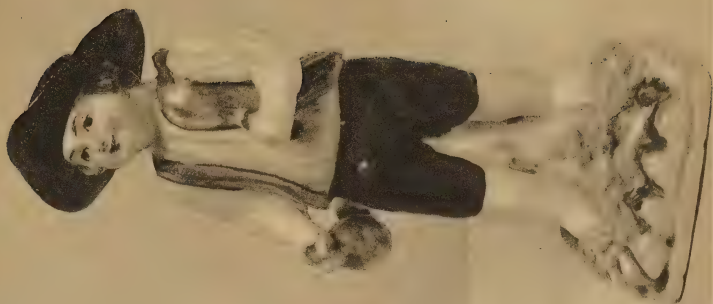
28



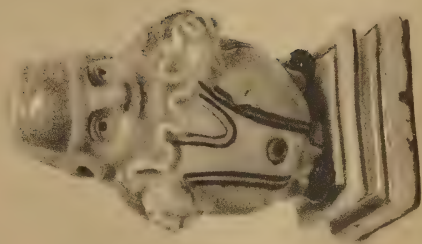
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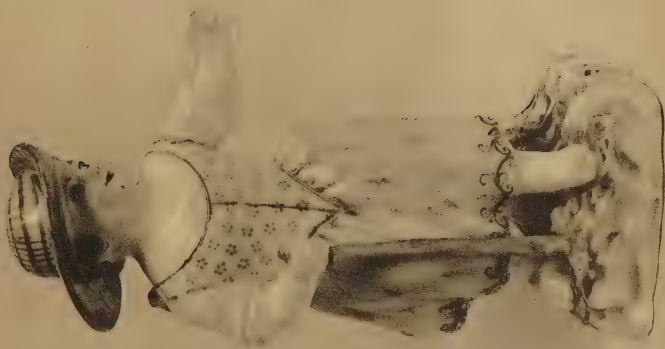
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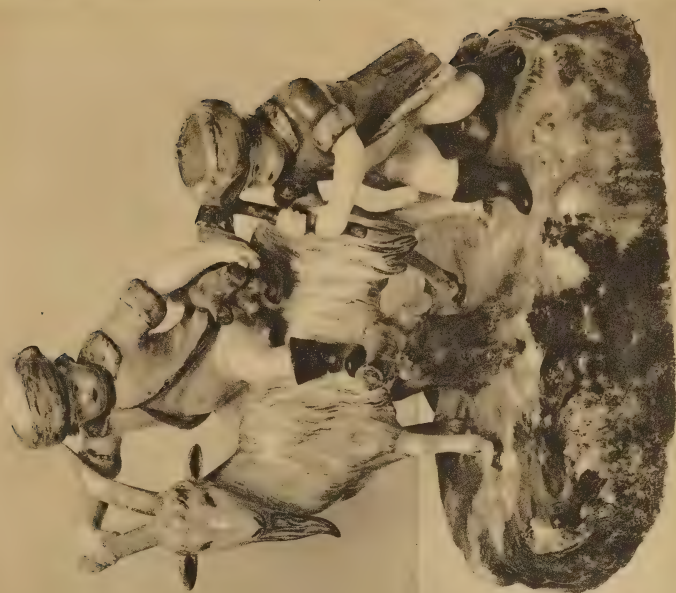


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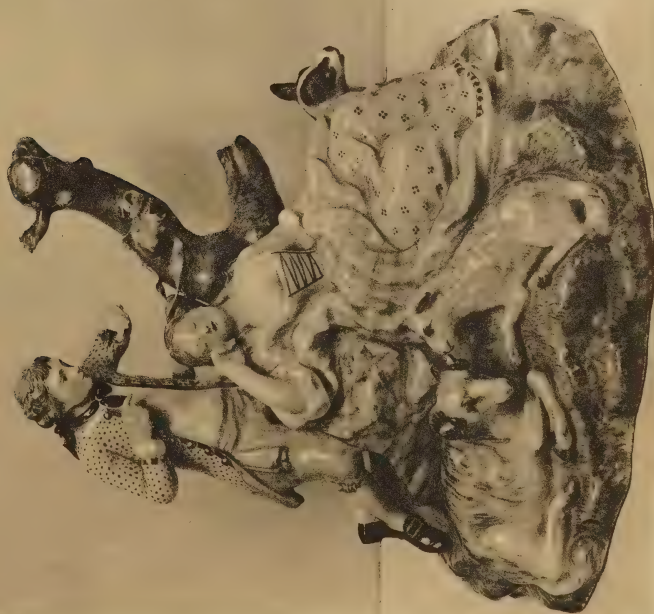


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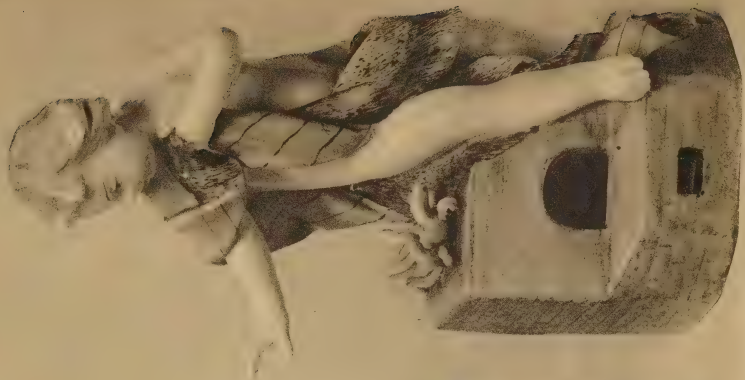


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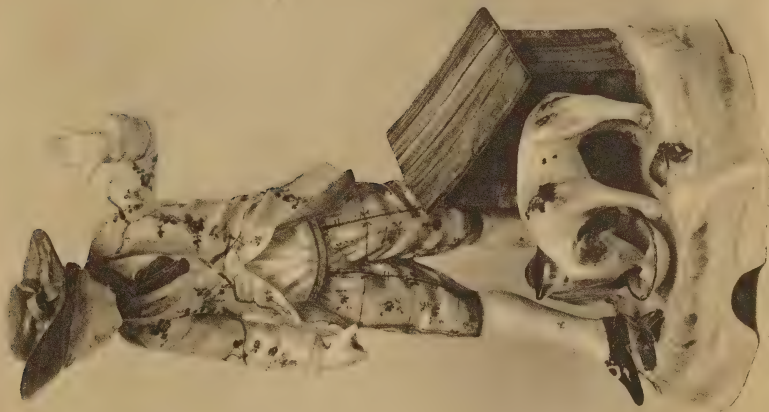


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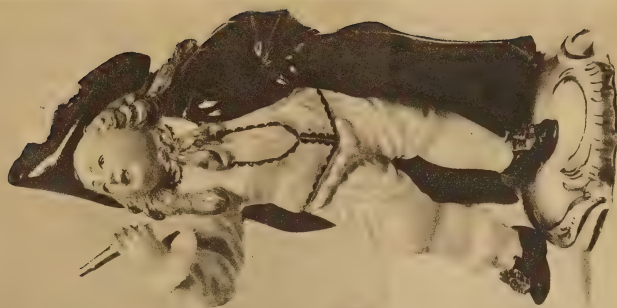




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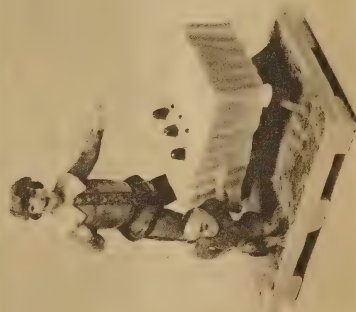
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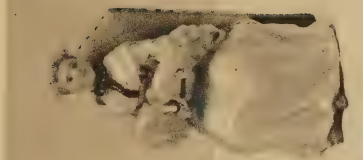
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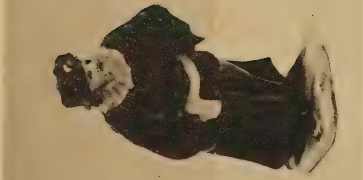
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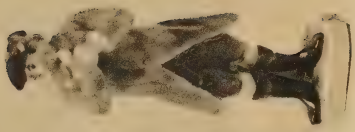
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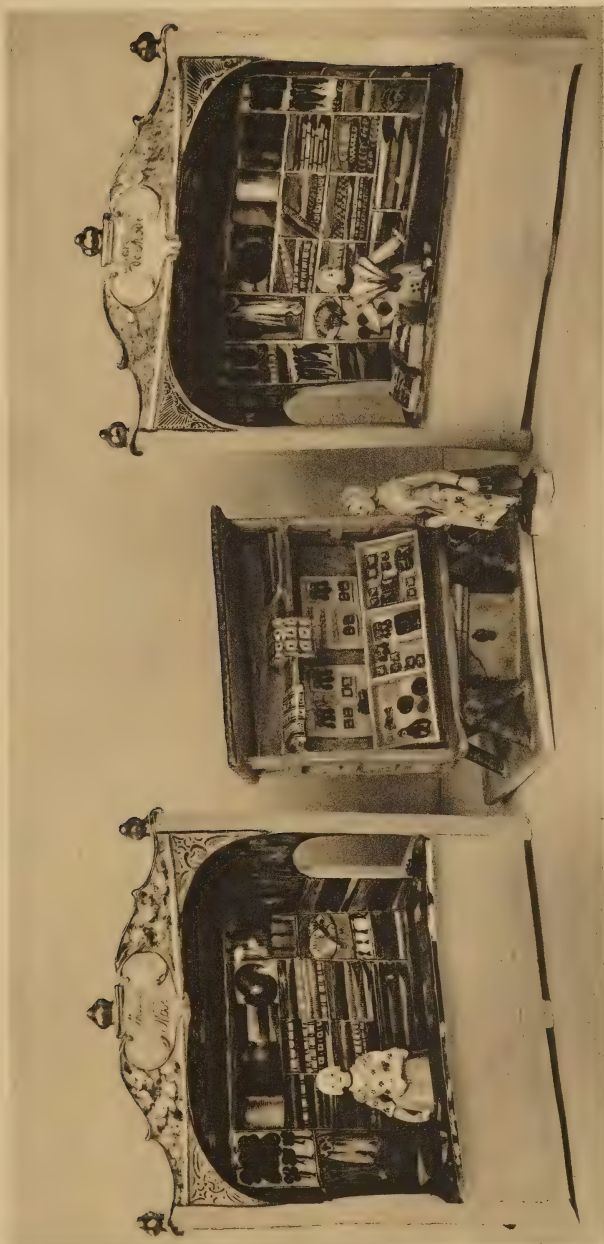
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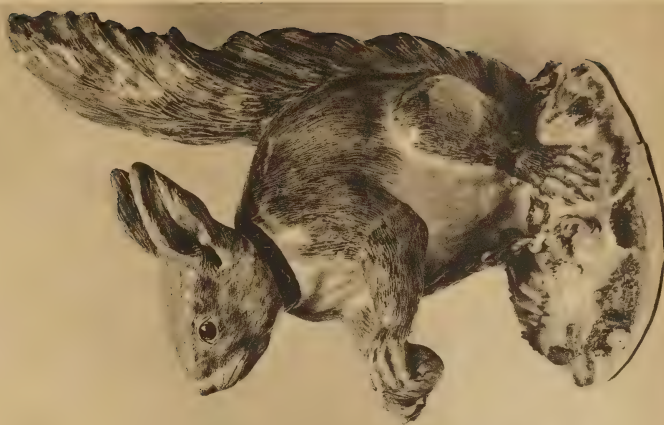


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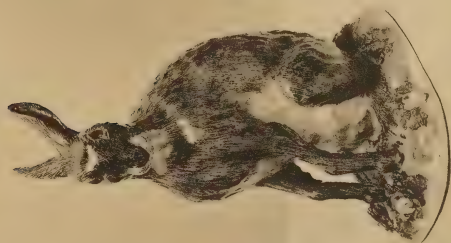
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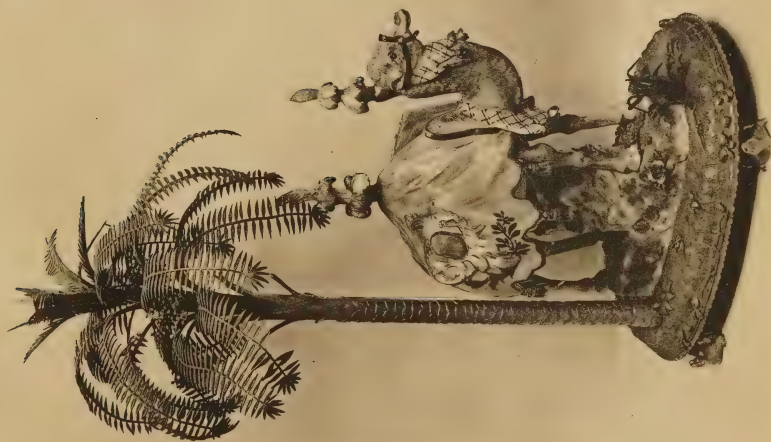
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Sir Bernard Eckstein Collections

SOTHEY & Co.'s

SALE OF

THE IMPORTANT COLLECTION OF CONTINENTAL PORCELAIN AND POTTERY

The Property of the late Sir Bernard Eckstein, BT.

30th and 31st May, 1949

PRICES AND BUYERS' NAMES

LOT		£	s.	d.	LOT		£	s.	d.
1	Hunter, S.	..	22	0 0	37	Hunter, S.	..	10	0 0
2	Andrade	..	22	0 0	38	Hunter, S.	..	14	0 0
3	Nachemschom	..	30	0 0	39	Nachemschom	..	38	0 0
4	Mallett	..	115	0 0	40	Hunter, S.	..	18	0 0
5	Mallett	..	140	0 0	41	Barnett, A.	..	48	0 0
6	Beilby..	..	42	0 0	42	Andrade	..	45	0 0
7	Spero, A.	..	34	0 0	43	Hunter, S.	..	20	0 0
8	Spero, A.	..	12	0 0	44	Backer	..	160	0 0
9	Spero, A.	..	34	0 0	45	Davis, Cecil	..	44	0 0
10	Mallett	..	280	0 0	46	Ekstein	..	35	0 0
11	Partridge, F.	..	110	0 0	47	Andrade	..	85	0 0
12	Burton	..	10	0 0	48	Backer	..	420	0 0
13	Andrade	..	9	0 0	49	Hunter, S.	..	18	0 0
14	Elford..	..	65	0 0	50	Davis, H.	..	26	0 0
15	Hunter, S.	..	12	0 0	51	Davis, C.	..	16	0 0
16	Moran..	..	30	0 0	52	Backer	..	25	0 0
17	Benwin	..	20	0 0	53	Perkins, Mrs. N.	..	58	0 0
18	Hopkins, C.	..	6	0 0	54	Backer	..	46	0 0
19	Hopkins, C.	..	18	0 0	55	Woollett	..	34	0 0
20	Partridge, F.	..	340	0 0	56	Woollett	..	54	0 0
21	Sainsbury	..	13	0 0	57	Perkins, Mrs.	..	55	0 0
22	Davis, H.	..	18	0 0	58	Partridge, F.	..	75	0 0
23	Spero, A.	..	10	0 0	59	Andrade	..	125	0 0
24	Dartford, Mrs.	..	16	0 0	60	Goldblatt	..	11	0 0
25	Backer	..	55	0 0	61	Backer	..	11	0 0
26	Partridge, F.	..	26	0 0	62	Backer	..	16	0 0
27	Amor	..	150	0 0	63	Ball, A. R...	..	70	0 0
28	Backer	..	75	0 0	64	Backer	..	110	0 0
29	Backer	..	170	0 0	65	Backer	..	12	0 0
30	Goldblatt	..	110	0 0	66	Backer	..	19	0 0
31	Spero, A.	..	44	0 0	67	Elford..	..	40	0 0
32	Nachemschom	..	10	0 0	68	Filkins	..	40	0 0
33	Nachemschom	..	14	0 0	69	Asprey	..	28	0 0
34	Ostrer..	..	32	0 0	70	Asprey	..	56	0 0
35	Davis, H.	..	75	0 0	71	Backer	..	40	0 0
36	Stoner	..	58	0 0	72	Asprey	..	42	0 0

Lot		£	s.	d.	Lot		£	s.	d.
73	Backer	..	..	34 0 0	95	Goldblatt	..	..	26 0 0
74	Andrade	..	..	26 0 0	96	Backer	..	..	36 0 0
75	Manheim	..	..	38 0 0	97	Bacher	..	..	28 0 0
76	Backer	..	..	52 0 0	98	Backer	..	..	58 0 0
77	Wise, Mrs.	..	..	22 0 0	99	Asprey	..	..	66 0 0
78	Davis, C.	..	..	34 0 0	100	Lories	..	..	48 0 0
79	Backer	..	..	50 0 0	101	Backer	..	..	70 0 0
80	Backer	..	..	28 0 0	102	Asprey	..	..	42 0 0
81	Backer	..	..	35 0 0	103	Asprey	..	..	52 0 0
82	Backer	..	..	26 0 0	104	Backer	..	..	30 0 0
83	Davis, C.	..	..	24 0 0	105	Backer	..	..	28 0 0
84	Backer	..	..	30 0 0	106	Delomosne	..	..	20 0 0
85	Asprey	..	..	32 0 0	107	Delomosne	..	..	18 0 0
86	Asprey	..	..	34 0 0	108	Backer	..	..	140 0 0
87	Backer	..	..	32 0 0	109	Backer	..	..	50 0 0
88	Delomosne	..	..	32 0 0	110	Andrade	..	..	90 0 0
89	Asprey	..	..	26 0 0	111	Woollett	..	..	90 0 0
90	Backer	..	..	30 0 0	112	Backer	..	..	160 0 0
91	Asprey	..	..	38 0 0					
92	Asprey	..	..	36 0 0	First Day's Sale	..	£6,040	0 0	
93	Backer	..	..	88 0 0					
94	Backer	..	..	50 0 0					

PORCELAIN, ETC.

31st MAY, 1949

SECOND DAY'S SALE

Lot		£	s.	d.	Lot		£	s.	d.
113	Backer	..	..	26 0 0	133	Backer	..	..	44 0 0
114	Asprey	..	..	60 0 0	134	Davis, H.	..	..	34 0 0
115	Asprey	..	..	48 0 0	135	Morgan	..	..	50 0 0
116	Berendt	..	..	26 0 0	136	Backer	..	..	38 0 0
117	Manheim	..	..	125 0 0	137	Mallett	..	..	170 0 0
118	Backer	..	..	24 0 0	138	Backer	..	..	65 0 0
119	Asprey	..	..	19 0 0	139	Hunter, S.	..	..	30 0 0
120	Backer	..	..	44 0 0	140	Davis, H.	..	..	52 0 0
121	Backer	..	..	12 0 0	141	Backer	..	..	190 0 0
122	Backer	..	..	30 0 0	142	Backer	..	..	55 0 0
123	Brook, Mrs.	..	..	10 0 0	143	Backer	..	..	60 0 0
124	Rosenberg	..	..	26 0 0	144	Rosenfeld	..	..	22 0 0
125	Asprey	..	..	34 0 0	145	Mallett	..	..	200 0 0
126	Backer	..	..	16 0 0	146	Leigh	..	..	125 0 0
127	Asprey	..	..	22 0 0	147	Mallett	..	..	290 0 0
128	Kauffman	..	..	28 0 0	148	Beilby	..	..	42 0 0
129	Rosenfeld	..	..	24 0 0	149	Ball	..	..	210 0 0
130	Andrade	..	..	48 0 0	150	Staal, C.	..	..	300 0 0
131	Kauffman	..	..	110 0 0	151	Koblitz	..	..	300 0 0
132	Asprey	..	..	34 0 0	152	Andrade	..	..	50 0 0

Lot		£	s.	d.
153	Andrade ..	30	0	0
154	Andrade ..	30	0	0
155	Davis, H. ..	105	0	0
156	Halswell ..	100	0	0
157	Andrade ..	170	0	0
158	Rosenberg ..	65	0	0
159	Backer ..	150	0	0
160	Woollett ..	32	0	0
161	Hunter, S. ..	34	0	0
162	Ball ..	420	0	0
163	Abdy, Sir R. ..	130	0	0
164	Hunter, S. ..	18	0	0
165	Hunter ..	60	0	0
166	Sapirstein ..	18	0	0
167	Andrade ..	10	0	0
168	Taylor, J. ..	18	0	0
169	Backer ..	60	0	0
170	Backer ..	110	0	0
171	Hunter, S. ..	14	0	0
172	Asprey ..	22	0	0
173	Asprey ..	52	0	0
174	Askin ..	130	0	0
175	Oppenheimer,			
	Mrs.	150	0	0
176	Kauffman ..	50	0	0
177	Kauffman ..	210	0	0
178	Backer ..	300	0	0
179	Kauffman ..	220	0	0
180	Botibol ..	120	0	0

Lot		£	s.	d.
181	Andrade ..	80	0	0
182	Andrade ..	195	0	0
183	Asprey ..	180	0	0
184	Backer ..	340	0	0
185	Backer ..	220	0	0
186	Amor ..	500	0	0
187	Dougal ..	16	0	0
188	Hunter, S. ..	16	0	0
189	Backer ..	26	0	0
190	Delomosne ..	17	0	0
191	Filkins ..	62	0	0
192	Hunter, S. ..	20	0	0
193	Filkins ..	46	0	0
194	Filkins ..	50	0	0
195	Beilby ..	28	0	0
196	Villars, David ..	50	0	0
197	Lycett Green ..	55	0	0
198	Amor ..	210	0	0
199	Backer ..	420	0	0
200	Amor ..	720	0	0
201	Camerons ..	280	0	0
202	Rosenberg ..	170	0	0
203	Amor ..	890	0	0

Second Day's Sale 10,512 0 0

Total of Sale .. £16,552 0 0

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